Seminar On

# art and culture

Organised by Pakistan National Council of the Arts









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PAKISTAN NATIONAL COUNCIL OF THE ARTS

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# Contents



P R O C E E D I N G S

# Introduction

A debate on culture and our identity is neither new nor detrimental to national interest. Only a dead or decadent society tends to fall into a coma of complacency or complete indifference to it.

For the first 25 years of its life, Pakistan suffered such a state of sleepiness. The tradition of colonialism was allowed to continue by the vested interest and those who believed culture to be a source of pleasure for the privileged few. The majority of the people working on the land, the perenial source of cultural values of nation was not taken into any cultural calculation. The exponents of culture sincerely believed in the feudal thesis that in any country two or three thousand persons understood and represented the cultural values of a nation.

The vacuum thus created was ruthlessly exploited by the votaries of the so-called Pakistan Ideology. In the name of the Mughal courts and tradition they tried to perpetuate the colonial and feudal values. The consequences were disastrous. Caught in a frenzy of enhancing their personal wealth, such persons used culture for personal enrichment. An appaling aspect was that Pakistan was represented by persons who made money out of the activity by taking professional entertainers abroad.

All cultural activity was directionless.

The situation called for a quick re-apprasial and the advent of the People's Government in 1971 made it possible. In 1972 Pakistan National Council of the Arts was created with this purpose. The Council became a statutory body in 1973, through an act of National Assembly of Pakistan.

Charged with responsibility of such magnitude the Council, knowing its limitations, did not pretend to omniscience and launched a series of seminars on different aspects of art and culture. The first of these Seminars, was held in August 1974 and prominent academicians, writers and intellectuals read papers on Art and Culture in Pakistan. These papers have now been published in book form. Here again, the Council will not press the conclusions on you. We, in the Council take these papers as guidelines for a direction in our cultural policies. As such these papers are not the final word on the subject. The demands of tomorrow will require a perpetual re-thinking on the problems, if we are determined to exist as a living, dynamic people.

*Khalid Said Butt*
**Director General**

# The Preservations of Art and Culture in Pakistan

*By*

*Justice Feroze Nana Ghulamally*

It is presumptuous of me to speak in this august gathering of historians, scholars and archaeologists and journalists as the various topics discussed in this seminar have been spoken about and written on, so frequently and by very distinguished scholars that at this present stage, there is very little that a layman like me, and amateur in History and in the history of art, archaeology, architecture etc. of this country can contribute anything substantially to what has already been gained and made, now and in the past.

With due deference I would first like to pose the question for deliberation and decision of the august gathering what precisely is or is meant by"Pakistani Art and Culture". What is it based on? For I do sincerely feel that whatever it is, it is not only to be understood, appreciated, imbued but also infused as a matter of pride in the Awam and to the coming generation at school and college.

This great country is one not of recent inception but has a great tradition of art and culture deeply rooted in the remote past. The first conscious reflection of the artistic genius of man in this area were the results of conceptual visualisation of protecting himself from the brutal forces of nature and the wild beast leading to his having the necessity of devising some kind of tools which could be used to provide protection and food for him. All these aspects are well reflected in the Palaeolithicimplements of the Pothwar region. These implements therefore were the only remnants of the achievments of man in that period but nevertheless they mark the commencement of the early traditions of the arts and crafts in this country. The totality of these achievements of man are the earliest known forms of Pakistani sculpture, fairly well-preserved in the museums of Pakistan at Karachi and Lahore. The middle of 4th millennium B.C. is an important stage in the development of our art and culture for by then man had fairly advanced having learnt the virtues of a settled and comparatively comfortable life in the process passing through the evolutionary stages of hunting, food collecting and the nomadic ways of life. He also learnt to settle down to community life at which stage he had to a great extent overcome natural hazards, had domesticated certain wild but useful animals and undertook agriculture to sustain himself. Thus small village communities of Baluchistan, Kot Diji, Sarai Khola

and Jhang started to flourish marking an improvement in various walks of life in the period which is now called the neolithic period and culture of Pakistan. This is evident by the stone implements which were well-polished whose edges were well sharpened and of the sophisticated ceramic traditions such as have been excavated in the early levels of Sarai Khola, Kot Diji and Jhang. This, I would say, are the earliest examples of the cultural traditions of Pakistan. It has artistic achievements which led to their distribution into the Kot Diji and north western frontier region of Pakistan, but which was nevertheless continuous and harmonious.

The neolithic pattern of society was followed by the introduction of metals in copper, bronze and gold, man having made further progress and further organised his way of life. The introduction of metals synchronised with city settlements bringing with it collective peace and plenty.

With the beginning of 3rd millennium we observe that arts and craft traditions and cultural patterns of Pakistan were taking a different order and shape. Cities were well laid out and well planned, organised life appeared to be headed by a political or temporal chief and that civic and municipal life was organised and systematised. The era of early struggle of man to cope with and harness the forces of nature was over, life was settled leading to the growth of industries, agriculture and trade with countries abroad. This is indicated and highlighted in the upper excavated layers of cities of the Indus Valley Civilization like Harappa and Mohenjodaro. Here we see the arts, crafts and the cultural traditions of Pakistan entering the threshold of civilization and except for a brief spell of one thousand years, of which little is known, repeated strides appear to have been made towards the attainment of uniformity and homogeneity. The artistic attainments, the cultural development attained during these periods are not only glorious but have contributed to international knowledge of the growth of man but as far as we Pakistanis are concerned have to be guarded and preserved jealously.

With apologies for being perhaps repetitive of the history of our country I would go on to say that the year 712 A.D. marks a turning point in the evolutionary process of the cultural development of Pakistan. This is when the Muslims invaded this country and subjected its moral and powerful influence on the Brahmanical cult which had pervaded not only this country but others in South East Asia on to Japan in the process of devouring not only Hinduism but Buddhism and Jainism. That influence was so strong, so marked and so ruthless that even to the present day although a number of countries in South East Asia have become Muslim their ceremonial traditions and those in art, culture and painting are still affected by the Brahamanical traditions and mythology and culture. It is the only great and vigorous ideology of Islam which has taught us grace and humility which continues to over-ride all important aspects. Islam not only clung tenaciously to its own faith on account of its moral and spiritual force but set a comparatively new order of life with new beliefs and simple customs and traditions of arts and crafts which are now known as depicting Muslim or Islamic culture. These are the ways and modes of life on which we in Pakistan are governed but nevertheless our background and traditions which brought about these evolutions continue to flourish on account of the evolution it has experienced in the thousands of years of the past and the maturing

process it has gone through before the Muslims took over the destinies of this part of the world. In certain aspects the arts and crafts traditions of Pakistani culture has found expression in a few monumental achievements as we find in the mosques, gardens and palaces and the mausoleums during the Mughal period and its magnificence is evident on the continuation of the arts and craft tradition of Central Asia of our great and friendly country Iran. The Taj Mahal at Agra and the Badshahi Mosque in Lahore with the Shalamar Garden are further evidence of this.

The death of Aurangzeb Alamgir brought about a change in the political atmosphere of this country which was later taken over by the East India Company primarily a trading company grabbing land from local rulers exploiting the political situation naturally to gain their own ends. This resulted in down-trodding of original thought and political awareness amongst the Muslims of India until the Aligarh movement but which finally surfaced again with the acceptance of the Partition and the creation of Pakistan owing to the political sagacity, fantastic integrity and relentless efforts of Quaid-i-Azam Mohammad Ali Jinnah and the continuance of all these efforts by our present Government.

I have said all this in an effort to spotlight the fact that such a potent and glorious cultural heritage has to be preserved under all conditions, not only preserved but for a beginning appreciated, understood, imbued and impressed the present young generation and passed on to posterity. And the question I pose to you, ladies and gentlemen, with all the emphasis at my command is what has been done in all these years since the advent of Pakistan to this end; May I ask in all humility what is precisely Pakistani art and culture inasmuch as during these years what is the distinctive Pakistani flavour that has been infused in what was given to us by past tradition in painting, in sculpture, in architecture and even in poetry and prose of Urdu language and other languages of the various regions. My own view is that it is the young generation namely our boys and girls at school and college and the Awam at large that has to be infused with appreciation and enthusiasm and pride for whatever litte has remained in Pakistan. Take the example of Turkey, Iran, Italy and Greece. Those of us who have visited those countries know and have realised what tremendous efforts are made not only for the preservation of all their national treasures in all its aspects but also in restoring them and in protecting them from being taken out of the country. Let me mention the Eligin Marbles taken from Greece to the British Museum in England. There is a raging controversy that although they were bought over and taken with permission to England they are national treasures and should be returned to their mother country. There is an upsurge of international opinion that there should be an international law that national treasures should be returned to the country of their origin. Then there is Japan and Kyoto and Nara specially to be mentioned. I visited those places myself. Witness the manner in which they are preserving their national treasures. There you have master craftsman, master in his craft of either lacquer work, wood carving or silk making. The country declares him to be national treasure enjoining on him to be a part of a national culture centre where he teaches his craft to the coming generation and is not worried with the problem of his home, its upkeep, the education of his children etc. The State takes care of all that so that his mind is centred on his art alone; Turn round look within and notice what is happening in our country. The wood carving of Bhera, Chiniot, Swat, and the Kaghan Valley and the wall cities of Lahore have almost been drained out into foreign

countries. The embroidery and Phulkari of the Punjab, Sind and NWFP is well on its way out and practically nothing is being done towards evolving new designs in this craft and by designs I mean Pakistani design and influence but the greater tragedy is that they are being allowed to go out of the country. Gandhara sculptures from NWFP has been illegally exported out of the country for several years from three focal points one to the north two from the east and the third by sea from Karachi without stoppage. This sculpture is a national treasure anywhere in the world, and is a companion with the brain drain in Pakistan. What effective measures have been taken to prevent it? Nothing.

I would therefore humbly suggest that as an interim measure officially controlled antique shops should be opened and allowed to sell surplus antiques, officially certified to be so by the Director of Archaeology and in foreign currency only, to be followed by very effective laws to be formulated and enforced with stringency and ruthlessly. Besides, the cultural heritage of this country must be adequately projected in foreign countries and immediate measures should be taken in the elementary stages of education in every school and college through travelling exhibitions, through the establishment of museums in every district, town, through association of young men and women under supervision with the numerous excavations in Pakistan, so that each one of us is not only aware of our cultural heritage but is proud of it and is also at the same time jealous that it should remain in his country.

Thank you.

# Art and Culture

*By*

*Dr. A. H. Dani*

Dr. Ajmal, Ladies and gentlemen when I was sitting in the audience, I was eagerly listening to my colleagues who were speaking on my own theme of Archaeology and Anthropology. I found Prof. Q. U. Fatimi spoke mostly on history which is also my field. Justice Nana Sahib, one of the main persons in charge of preserving Mohenjodaro spoke on its preservation, and my friend Pir Sahib gave a very wide definition of culture. He gave in detail different aspects of art and culture now in practice in Sind. He also referred to many other aspects of art and culture in other Provinces of Pakistan. Most of you are aware that I have been a rather a controversial figure as far as the definition of culture is concerned. In one of my recent letters to the Pakistan Times, I requested my friends to come forward and define Pakistani culture. I am sorry to say, no one responded to the invitation. One of the fundamental questions which confronts most of us who go out of Pakistan is, as most of you must be knowing already, how should we represent ourselves when we go out of Pakistan. What is that which we can call the Pakistani brand of culture in the field of music or song or dress or various other aspects of life. I had no intention of speaking on these subjects because the theme which I had planned to speak on was beginnings of Music in Pakistan, hoping to trace various developments right from Mohenjodaro till later times. How various forms of instrumental music have been played and in what way they were played, and how they survive even today in Pakistan.The controversy which was raised between Pir Sahib and our local musicians was not what is Pakistani music but rather the grammar of music and music itself.There is hardly any controversy and contradiction between the two. One was talking on the grammer of music which could be Western as well as Indian. There is no harm at all whether you reduce the whole grammer to Indian Music to "Saray Gama Pada Neesa" or in the Western terminology. Pir sahib did not say much more on Indian Classical music but rather on the music of Pakistan. What he was saying, and certainly I too like much more, "Kafi" than any other song and I also like the Bengali music too because for a long time, for 15 years, I was there in Dacca University and that made it pleasing to my ears. The most important point is the vagueness in the mind of the Pakistanis about our culture and its practice. Most of us confined the definition of culture only to ethical values, and I do not think that Muslims or any Pakistani has any different opinion in saying that the measure of Pakistani culture is the Islamic ideology. There is no difference of opinion here. But the point is, how are you going to express our

culture? Ideology is after all something on which you base the fundamentals of life but actually the expression in the various walks of life is your dress, your manner of eating talking, singing dancing painting. These are the various expressions of life and I do not think there is any dictum given in the Holy Quran about these things. Nothing is there about these. As long as these various ways of living, thinking, doing do not contradict the Islamic Ideology there is no harm in their practice at all. It is another matter to say that singing or dancing is Un-Islamic. But once you adopt singing and dancing then you have to find out the particular form of dancing and music which can be called your own, that you can call Pakistani. Most of us went back to the Stone Age of Pakistan, or to Mohenjodaro, etc. But how much do we really claim of those forms which are there in the old civilizations belong to Pakistan, whether they really form a part of our culture or not. When I say this, I do not want to take you back or to make you think that it really is our own. I do not want to take you back to Mohenjodaro; that is dead and gone. But the traditions of Mohenjodaro survive in your own country. I will give one example, forgive me Mr. Chairman of using this example. In Punjab, we have seen our old Governor Malik Amir Mohammad Khan wearing a very nice turban on his head with a "Turra" (Crest) on the top. What is that? Those who believe, those who are trained in the history of art, can trace this back to the time when the serpent worship was prevalent in this part of the world in the pre-Mohenjodaro period. It is nothing but a serpent hood on the top. In due course of time it became a past of history. Even the coil of the serpent is represented in different fashions in the turban. Historians know it but when I speak about them, he becomes Kafir. When I say this, I do not become a Kafir. I am just tracing the history. You must have seen in the newspaper in which I gave an example of "Shalwar" (baggy trouser). When I said that the "Shalwar" came to us from the time of 'Kushan', one of my friends told me that here is a man who wants to take back Pakistan to "Kushan' period. That is not the main point. I do not want to take you to the Kushan period. I just gave you the history when the "Shalwar" was introduced in this part of the world from the time of "Kushan". It is different from the "Saree". 95% of your ladies in Pakistan put on "Shalwar". They do not put on 'Saree'. It is only the fashionable ladies in the city who put on "Sarees". This Shalwar is still our national dress. All we want is that, we should be aware of this thing. Unfortunately we do not do it because of our ignorance of history and of our own culture and our own development in our own country. We think that everything pre-Islamic is non-Islamic. For example Pir Sahib talked about architecture. I can tell you that there is nothing in the Holy Quran which gives the detail of architecture. What we have got in dome, in minar etc., everything we have borrowed either from the Byzantinian architecture or from Sassanian architecture or from Roman architecture or from Central Asian or from Indian architecture.It is an amalgam of all that. It serves the purpose of a Mosque or Madrassa or any Muslim building that we call Islamic architecture. It is a question of how we integrate the various elements of different historical periods. So if we really want to understand and claim for ourselves that which belongs to Pakistan there is no way out but to accept whatever has come down to us, whether after 1947 or after Mohammad Bin Qasim or since the days this country of Pakistan came in to existence.

If there is anything contradicting Islamic ideology, give it up. Do not have it. But other things which you have in hreited for example "Shalwar", whether it is in Arabia or not it is

Muslim dress. Is it in Quran Sharif that "Lungi" is Muslim dress ? It is not there at all. But we are putting it on. There is no definition of any particular kind of dress. But the point is that there is tradition. There is no break in human history. There is no break in the Cultural continuity. As our Chairman knows, culture is a continuous affair of human life, whether today you are Muslim and yesterday you were not Muslim. Even then culture continues. Most of my friends said "forget Mohenjodaro". How can we forget Mohenjodaro. What about your irrigation system which has come down from the time of Mohenjodaro. What about your practice of sowing the seeds and ploughing. This comes from the time of Mohenjodaro. How can you forget it ? How many kinds of dress and dance have survived ? When I saw the performance of a Sindhi dance which is performed in the TV, I told my wife 'look at this. This is nothing but the dance played in the time of Mohenjodaro and cantinuing right down till today in a changed form'. Of course, certainly at that time it was used for the worship of a particular object. Today you are using it for enjoyment. Today you use it as a form of dance for sufistic purposes.

The tradition is continuing. What I may point out, is this that now Pakistan is a National State. It has got a country and a country has a long history and tradition. They do not belong to Hindus at all. They belong to the country and the people who have been living here. The culture of any country, the culture of any people, cannot be limited to one region. Culture always grows. There are things which come from other parts of the world, you adopt it if you like it. You reject if you do not like it. Some things are integrated into the culture, somethings are rejected by a particular culture. If it is in line with the thinking process of your own culture, it will be adopted. If not, it will in due course be rejected. That is the whole philosphy of culture. But how can we know what particular culture, what particular forms of culture have been developing in this part of the world? The Ministry of Education has created the Folk Arts Museum which is now, under the Directorship of Uxi Mufti collecting some material. But who are there ? Have we got any people who know what particular forms are to be collected ? At present we have no one. No University in Pakistan makes a deep study of the various cultural prospects. People who go out undrestand culture merely as a sort of language. They collect the forms and bring them to the Museum but it is also necessary to make a detailed study of what you collect. In various districts and parts of Pakistan this could be done by those who understand the subject. It is very essential that they should know what is our cultural identity.

Let me take, for example, the form of language used by Ibne Insha, and Safdar Mir and other writers of Urdu. Pir Sahib is a great writer, I am not a great writer of Urdu. I am not even a great speaker of Urdu. Once I remember I was invited by the Urdu Development Board, when I was serving in Peshawar University and every body was speaking in Urdu, I also started talking in Urdu, but in a very bad Urdu. Because I went from Peshawar, so my Urdu was Peshawari Urdu, without the use of gender. My friend Dr. Azhar who was then Chairman of the Board said, "You are speaking wrong Urdu." Certainly I was speaking wrong Urdu because I was speaking the Urdu of Pershawar, where my people do not know gender. I replied". What is the harm if I dont' use the gender. You are speaking Indian Urdu. I am speaking Pakistani Urdu." If a language in

Pakistan does not have gender in the verb, what is the harm. When the language is being spoken in Pakistan, for example, by a Pushto speaker he does not use gender at all. A Baluchi speaker does not make use of gender either. Even the Punjabi and Sindhis sometimes use it, sometimes they do not. In Bengali in the medieval period of 15th and 16th Centuries A.D. they used to have this gender, Today they do not have the gender. It is a growing evolutionary process. If you insist that Urdu in Pakistan should be the Urdu spoken in Lucknow, that is not possible.

You have made a great concession to the people of Pakistan on the language question. What is the harm I say ? None at all. Unless we make this concession and recognise all languages of the various parts of the countryhow can we enrich the common language of the country ? If you cannot define a Pakistan language, you cannot claim that a Lucknavi Urdu or Urdu spoken in Delhi and Aagra which is based, at best, on Hindi should be insisted on in Pakistani schools and colleges. It cannot become the national language. It can become national language only if you allow the provincial languages spoken in different parts of the country to enrich and influence them. This is one of the examples which I give to you.

We have had so many difficulties concerning the language in Pakistan, for example, in Bengal, which we have known as East Pakistan. It is language which started the whole controversy which later on developed into politics. Even in this part of Pakistan we have got a language difficulty. But is there anywhere in Pakistan where they are really trying to study the scientific basis of the various languages, that is linguistics ? Do we understand what is the relation between Punjabi and Sindhi ? Or the relation between Baluchi, Brahui and other languages ? Even today The Pakistan Times published a lengthly article on Dravidian and Punjabi. It is not a question of just a political opinion about Dravidian and Punjabi. It is a question of the actual academic background of the controversy. Do those persons who write such letters know what Dravidian is and what is the basis of Punjabi ? Or is this merely something they write of in a letter to the newspaper ? It is possible to do so only if a subject like linguistics is introduced in the country and various languages are examined in this linguistic laboratory. If this is not done it remains merely a political affair. People express their opinion and do not get into the depth of the whole question.. But the most important thing is to make an ethnographic survey in Pakistan so that we understand the various forms and different kinds of arts now prevailing in the country. Some examples have been given to us by Pir Sahib. Others will follow in giving examples to us from the Frontier and Punjab or Baluchistan or even from Gilgit. But a detailed study is absolutely necessary on an academic level. Only when the academic studies are made can other persons make collections and bring them to the Museums and make them known in schools and colleges.

So my main point remains that we must first clear the definition of Pakistani culture and understand the form of expression which has been in this country, from the begining till today, and accept that which is not opposed to Islamic ideology. If it is opposed to Islamic ideology we reject it. If it does not oppose the Islamic ideology we should have it as our own culture, whether it belongs to Mohenjodaro, whether it belongs to Gandhara

or any period. Secondly, this has to be studied in detail by what we call ethnographic study. It is possible only by having courses in the Universities which later on, as the Chairman has said, should be passed down to various schools and colleges. The third important thing is to study the languages of Pakistan and to give proper scope to these languages to influence and develop our national language Urdu. Unless we do that we cannot have a true national language.

Thank you very much.

# Basic Features of Pakistan's Culture

*By*

*Pir Hissamuddin Rashdi*

The word culture has many connotations but culture as I understand it, is the outcome of the thoughts, the finer feelings and mental delicacies of a group of people as reflected in their social norms and behaviour. It is, so to speak, the creative instinct of a nation as a whole. It gives birth to civilization and provides them the proper atmosphere for development. The social behaviour, the mode of life, the rites and traditions, the food habits and dresses, the art and architecture, the music and fine art form the outer signs and reflections of the culture and civilization of a country.

Pakistan is an ancient land and occupies an important place in the history of the development of mankind. Each one of its provinces has its own powerful and distinct culture. Though it has been, every now and then, absorbing the influence of foreign cultures and civilizations yet its basic features have remained unchanged. Thus we happen to be the inheritors of a very ancient and powerful culture and a glorious historical background. Though unfortunately we have not so far done anything worth the name to protect and preserve this heritage, yet it continues to show itself in every walk of life and sometimes it comes forth with full glory.

During the last 27 years which is spread over a period of almost three decades no common culture of all the Provinces could be developed which may legitimately be termed as the "culture of Pakistan".

As has been rightly mentioned by you Mr. President, we have assembled here to identify the basic elements of Pakistani culture as distinct from the culture of the Provinces, all of which have their separate cultural entitties different and distinct from one another. We must formulate a culture which may legitimately be called national culture and go down in the annats of history as Pakistan culture.

I have just enumerated some of the things which form the outward manifestations of the culture of a nation.

I would first of all deal with architecture which besides being the object which at once catches the eyes and attracts the attention of people, also occupies an everlasting place in the history of mankind. Unfortunately no distinct features could be developed by us in this field. All the buildings constructed after the creation of Pakistan could at best be characterised as a rudimentary attempt to copy the style of others and were positively against the spirit of eastern culture and civilization. I may be permitted to say, with the apology to Dr. Dani, that the new compuses of the Karachi, Lahore, Hyderabad, and Islamabad Universities are instceanipnoint. The searennotonly eyesores for the viewers but a constant reminder of the fact that we have lost even whatever little cultural entity we possessed. This Muslims had developed a distinct construction style of the educational institutions. A cursory glance at the books of Pop and Chrystal on the subject would reveal reveal how the Muslims had developed a distinct architectural style for educational institutions.

I do no mean to say that one or another of the ancient building styles should have been copied. But still we were provided extensive pieces of land, vast resources and big oppurtunities by providence to depict the building styles of all periods from middle ages to the period when the decay of the Muslim civilization started. Thus the younger generation could be acquainted at one glance with at least one aspect of its ancient cultural heritage. But unfortunately those entrusted with the work had only read the books of Ferguson and seen the building style of European countries. The mind working behind all these schemes was that of a typical English clerk. The result was that the work was entrusted to European experts.

I may here relate an incident. I had a friend Khan Bahadur Ahmad Khan Bhutto by name. He wanted to build a house in Karachi. He entrusted the work to an Italian designer. On the completion of the house he took me round. After going round the place I pointed out to him that though the house looked modern and beautiful yet he could not sleep with his wife in that house since all the walls were made of glass. Besides the space wasted in the construction of corridors could be utilized for construction of ten more rooms. Moreover, in summer the glass walls would heat up so much that it was impossible to live there. He had to make substantial changes to make it suitable for his requirements.

The European scholars could write better books on our building style than we did. But when they come here on assignment they have to follow the instructions given to them by their employers. If you have no suggestions to offer naturally they will have a free hand to do as they liked. We left the Moghal building style but could not develop any new one in its place which could be said to be a happy blend of past and present.

Now a word about paintings and curvature. It is a pity that even after 27 years we cannot talk about a Pakistani school which may claim at least one chapter in a book in culture as is done in the case of Hirat School, Mughal School, Indian School or Rajput School. There is a large number of good painters and carving experts in our country but for want of proper guiding principles they work in vaccum. We had produced a number of creative artists in this field such as Bahzad. European writers have written hundreds books on our artists and their art but we keep on presenting before others a few books or

brochures produced by Information Department on the subject. I may be excused if I am hurting the feeling of anybody. I happen to be an outspoken man and believe in plain talk. We have already wasted two generations and are in the process of losing the third as well. Was Pakistan carved on the map of the world only for this very purpose.

Wood carvings and handicrafts form another aspect of our cultural heritage. This region was once famous for its fine specimen of wood carvings and handicraft. But with the advent of foreign rule in the country they suffered a set-back and imported foreign goods took their place. Because of their deep rooted inferiority complex, the people of this region did not have the courage even to present their handicraft before others with the result that their demand almost came to end and even the finest specimen of these work could only be occasionally seen at some of the village shops. Then accidently some foreign tourists saw some of those specimens lying in village shop. They purchased them and took them home and introduced them to their designers who at once copied them on their own fabrics and decoration pieces. The same designs, when they came back home after getting the stamp of "made in London" again became popular in our country. My grand-father says that once an American lady, whom he happened to know, took fancy to a piece of art from the relics of Mohenjodaro and took it home. She got it copied on curtain cloth. That cloth became so popular that it was not only found in the drawing rooms of foreign nationals but also in the posh drawing rooms of Pakistani high officials.

We proudly copy the designs of other countries and ignore the finest ones of our own. Copying has in a way, become the distinguishing feature of our nation. We have become completely incapable of original thinking and designing.

The same is the case with music. In Iran almost all musicians are in the employment of the Government and as such are economically very well off. But here after the end of the patronage from Nawabs and Rajas they have hardly any means of livelihood. Some of the musicians are associated with Radio and T. V. But the Radio and T. V. people do not select artists on the basis of their proficiency in their art but only on the basis of personal likes and dislikes and friendships etc. The really good artists are hardly given any chance to appear on these Media though both these institutions could become a sort of training institutes for artists. There should, in fact, be a training institute of artists which may not only train them but also recommend them for different sorts of performance at home and abroad on the basis of their proficiency in a particular branch of art. In short the entire system requires thorough streamlining.

I am neither an artist nor an art critic, still I, in my capacity as a laymen, took note of some drawbacks and short-comings which I have tried to present before this august gathering.

I would now say a few words about the handicrafts of Sind. This, however, does not mean that the culture of other provinces is, in any way, inferior to that of the culture of Sind but only that I know more about it than I know about the cultures of other provinces.

The needle work done by the women of Sind in their spare time is of such a fine quality that it has hardly any parallel anywhere in the world. But unfortunately the elderly women who are experts in this field are dying out and the young generation because of lack of encouragement and patronage do not find any incentive to attain proficiency in it. A particular style of needle work known in the local dialect as "Pooth Ka Kam" is considered as a speciality of this region. It is however, known by different names in different places. The decay of this industry as well as their names are very much a loss from both the economic and linguistic point of view. If these things were introduced inside and outside the country they could not only provide gainful employment to our women folk but could earn the much needed foreign exchange for the country.

Mention may also be made here of another cottage industry known as "Chhoot Ka Kam. This is a branch of wood carving. Different beautiful and delicate designs are made on pieces of wood or clay. These are known as "Thappas" in the local dialect. It is the same thing as blocks. These designs are printed on fabrics and than embroidered with thread in different colours. The panels of these Thappas could be seen on the walls of the Hill Park Branch of Shezan in Karachi. I hope Dr. Ajmal will accept my invitation and come to Karachi to see them. Since this industry was dying and those designs were not being printed on cloth, people with imagination and self-confidence used them, for wall decorations. This is an appreciable step. Instead of copying foreign style of wall decorations these patterns could be used. Whenever I go to Iran I take such things which are highly appreciated by Iranians. Though normally they go in for more fine and more sophisticated styles but still I take these things with me because of their novelty, appeals to them more. These "Thappas" are found in Mirpurkhas, Makli, Hala Thatta, Larh and other places of Sind.

Then there is a printed stuff popularly known as "Chheet" Bedcovers napkins and ordinary sheets and chadars are made out of it. I spread the bed sheets on, dinning table and put matching napkins on it. This fashion is now becoming popular in cities. There is a shopkeeper in Hyderabad who now prepares bedcovers, bedsheets, napkins made this stuff on order. He has, in fact a big hand in making it popular.

In cloth, Moomi, Gaddi Mithro and Manjoi designs and Varieties were once very popular with ladies. They were commonly used for shalwars. These varieties disappeared because of lack of demand. But some of the modern ladies made full suit out of them which looked very pretty and thus these fast vanishing varieties were revived again. The clothe designers, cutters, tailors and ladies can still contribute a lot in making them popular again. A committee could also be set up to find ways and means of popularising ancient handicrafts provided only experts and not the kith and kin of influential people are nominated as its members. The industrialist must also be put on this committee so that they may produce such stiff on large scale and introduce the same in other countries.

Then there is Ajrak. Big handkerchiefs made out of this stuff are hung on shoulders by the influential people in Sind. It is considered a sign of respectability.

I have an Iranian friend who had an American wife. They were in Lahore. Whenever I went to Lahore I would stay with them. But it looked so odd to me that I should always

go and put them to inconvenience without ever doing them a good turn. So once I presented a piece of Ajrak to him. Next time when I went to stay with them, I was surprised to see his wife wearing a dress made out of that piece of Ajrak. That day, I felt that many foreign wives do learn the use of our own indigenous products.

In the words of Allama Iqbal foreigners reaped the fruits of the labour of Muslims. We produced Ajrak and all that we could think about its possible use was to hang it on our shoulders while the Americans and the Europeans made fine dresses out of it. Now it is getting popular amongst the Karachi people. Ladies are making suits and boys bush shirts out of it.

The cultures of other countries such as Iraq and Iran which are considered to be very rich. Cultures, have nothing superior about them except that their people are not shy of owning them. Committees must be set up to popularise these cultures. The so called cultural institutes cannot serve the purpose.

Khais, Ralyan and woolen carpets are other indigenous industries of Sind. The Khais of Multan are compeerless in the world for their durability. Even a hundred year old Khais looks like a new one despite the fact that are put to daily use. Nasirpur and gumgot are supposed to be the centres of this industry. Unlike Khais which is an article of daily use in poorer and middle class people. Ralyan are regarded as a sign of wealth and abundance. These are prepared by women in their spare time. They get the old and torn-out clothes dyed in various beautiful colours, cut them into small pieces and make Ralyan out of those pieces. I presented one piece of Ralyan to one of my European friends. He got it framed and hung it against the wall like an Iranian carpet. He sent me a photograph of that piece and I was pleasantly surprised to see how beautiful and artistic it looked. I also felt sorry for not having put it to that use myself. That piece, it may be mentioned here, was as old as 150 years and it had taken a woman four years to prepare and the person who purchased it then gave four camels for that, since there was no currency at that time. These articles are becoming popular again but only due to individual efforts. The Government and the Cultural Bodies are not doing anything in this regard.

Lar and Mirpurkhas are the centres of woolen carpets. If you visit my grandfather's house you will find these very carpets spread there. He did not spend thousand of rupees on imported carpets as is done by us but they look both expensive and beautiful.

Besides carpets, woolen blankets are also prepared there which are both warm and durable. You can decorate your houses and keep yourself warm without spending luxuriously on foreign goods. Moreover it will open new opportunities of employment for the local population. I believe the rains, this year have been scanty. It is a good opportunity to provide jobs to the local people and help them in keeping the wolf away from their doors.

The wood work of Hala and Kashmir is well known for its artistic designs and finish. Beautiful tables, chairs, flower basins, ashtrays and table lamps etc. are made out of wood. The wood found in these areas is also of a very fine quality and can be used for construction

purposes. We must utilise this material in the construction of our national buildings instead of using the imported stuff. The wood carving industry is also dwindling very fast. At one time beautiful wood carving work was done on shutters of doors and windows. The artists are still there but they have no work since nobody likes to use the old patterns any longer and go in for imported material. We can go in for imported stuff wherever absolutely necessary but not every where. We can use cement in building houses and wood available at home with indigenous designs carved on it to lend the construction style a novelty and variety. This will not only preserve our ancient cultural heritage but will at the same time present a beautiful blending of old and new to others, I mean foreigners who may also like to copy the style.

Wood carving is one of the distinguishing features of the Islamic architecture. The doors and windows of ancient days preserved in the museum and the 'Khutba' carved on the rosturm of Masjid Wazir Khan are an instance in point. Such artistic designs are still seen in Sahwan Shareef and Thatta. It can be easily revived. Similarly is the case of the ancient pottery. That industry could also be easily revived.

The ancient pottery industry is also going into the background very fast. Bahawalpur is the centre of this industry. These designs are so artistic and so pleasing to the eye that people with real taste still keep them in their drawing rooms. But still it needs revival. The curry made, the milk boiled and the water put in clay pots are more tasty than those done in utensils made of stainless steel and water kept in freezers but now we take milk which contains more water and less cream so we have lost the sense of good and had taste altogether.

Now a word about poetry and music. The central theme of "Kafis" and "Dohas" is the love of mankind and of God popularly known as "Tassuwwaf". This is the basic philosophy of the poetry of Rehman Baba, Bulleh Shah, Khawaja Fareed, Shah Latif and Sachal Sarmast. In music also we are the owners of a very rich and diverse heritage. We have been introduced to a small part of it by Radio and Television media. But it is only a very very small part of it. If we visit village Panchayats we will find that they are veritable music centres. But they are hardly known outside their own limited spheres. All that is required is Government and public patronage. If that music is introduced to the outside world, it can be confidently asserted that it will be highly appreciated and lauded there.

Some people may have some bias against it because of the supposition that it was a Branch of Hindi music. But it is not correct. The music of the people living in the provinces of Pakistan could not be anything other than Pakistani music. Similarly to give these branches of music the name of "folk music" is to degrade them since it is very much the national music of Pakistan—the Pakistani music itself.

Music being the language of love can become a very effective means of bringing about unity in our ranks and creating fellow feelings in us. Our ancient poetry—the poetry from that of Rehman Baba, Shah Abdul Latif and others to the poetry of modern generation is full of message of love for humanity and faith in God. It is really a great pity that despite a cultural and literary heritage which is full of messages of love, we should believe in the

cult of hatred and look upon our own fellow men as enemies. We can still live as our forefathers used to live, I mean having love and respect for each other. Shah Abdul Latif had nothing but love and regard for Suchal Sarmast and vice-versa. But unfortunately we left them. We disowned them and tried to copy foreign literary symbols. We have never seen a "Bulbul" in our country. I spent nearly two hours on the mazzaar of Kh. Hafiz in order to take a photograph of a "Bulbul" but I could not succeed since it is always moving from branch to branch. I could hardy see it properly to form even a mental image of it yet our poets have been using it as a symbol for the last one hundred years or even more.

Painting, however, never became very popular in Sind because of the religious bias against it. But the creative genius of the people of this region in this particular field is reflected in the artistic designs carved by them on stone. The beautiful designs carved on masauleum of Makli and Chaukhandi and the pattern copied by the textile manufacturers have all been copied from the ancient designs carved on wood and stones. These designs can form a part of Pakistani architecture.

The Pakistan-Iranian Cultural Institute in Rawalpndi was established by Iran. But its emblem is a copy of the beautiful piece of an artistic design of a mosque in Thatta. If an Iranian can select a piece of Pakistani design for their emblem there hardly seems to be any reason why can't we select our own art for the purpose.

And last but not least is the Kashi work of Sind. Most of us are not even aware of what Kashi is like but those who have been to Samarkand, Balkh and Bukhara are well aware of the fact that the Kashi work of those places are not a patch on what we have in Sind. They, however, know what place it occupies in our history and society. The domes of the mausaileum of Rukn-e-Alam in Multan and Jamia Masjid in Thatta are famous for their Kashi work. The Iranian forget their own Kashi work after seeing them. The Kashi work of Shab Zinda's mausouleums at Samarkand and of the menarets of the Masjid-e-Goha of Meshad are five specimen of Kashi work but after seeing Sind's Kashi designs one feels shy of even mentioning those. Now the PWD, Karachi is patching some pieces of Kashi work on the Chawki's of the bridge of National High Way to please the Prime Minister. But Pakistani culture cannot be revived by such patch work.

I was asked to read a paper on how to popularise Pakistani culture in other countries. In my opinion it is not so much the question of popularising our culture abroad as it is of making it acceptable at home. In Japan there is a cottage industry in practically every home. The same is required here. First we have to produce our ancient products anew and than to popularise them at home. Only after that people from other countries will be attracted towards them. Moreover, we have another and a more difficult task to accomplish and that is to create a class of honest businessmen who may supply to foreign countries the same material which they present before them by way of specimen.

These were some of the points which I had in my mind and which I presented before them in crude and disarranged manner mean in the order in which they came to my mind. But it is not so much the question of the arrangement or otherwise of a talk on the subject as that of the clarity of thought and vision of the entire nation on a issue. I hope these stray, thoughts of mine will help the people in that direction.

# Pakistani Paintings and National Requirements

*By*

*Prof. Aijazul Hasan*

Art is a social phenomenon and as such the proper understanding of the social fabric of the country is necessary before any meaningful discussion could be initiated on art or paintings. The Pakistani culture, in a nutshell, consists of semi-jagirdari and semi-colonial system. The culture and civilization of such a society is based generally on the culture and civilization of the colonial powers which dominate the area. These powers strive to establish their supremacy over the regions under their influence. Both Ruskin and Maxmiller accused the people of the Sub-continent of being devoid of the sense of beauty and proportion. The rulers always tell the ruled that if they wanted to lead a higher and more sublime life, they must follow them and make them their ideals in life. They will have to learn his language and manners. In short they will have to unlearn whatever they learnt, negate their own self-respect and existence and become subservient to him. The result is that the artists of such regions become mere immitators and translators of others and the edge of their creative genius gets blunted. The art created by them does not have any roots in the soil of that area and hence lacks in freshness, dynamism and life. Since they have no roots in the soil, their minds also lose their creative instincts and start thinking and acting with a borrowed mind so to speak. In the words of a poet they say:

The air is theirs, the universe also belongs to them
Both the ships and the sea are their

How can then the knot of storm be untied because storm is, in fact, another name of luck (Kismet).

ہوائیں ان کی ، فضائیں ان کی ، سمندر ان کے ، جہاز ان کے
گرہ بھنور کی کھلے تو کیونکر بھنور ہے تقدیر کا بہانہ

All these trends do appear in the works of art of our painters. The paintings of Iqbal Jafri, Ahmad Pervaiz, Guljee, Lubna Latif and Zahoor-ul-Akhlaque reflect the thoughts, sentiments and impressions ingrained in us by foreign colonial powers. That explains why they look like distorted and decomposed figures. They encourage the colonial trends

and interests of different sections of society. We will discuss the art of these artists in detail at some other time. Let us now go ahead with the critical analysis of Pakistani paintings with reference to the works of art of some top class artists. Let us start with Abdul Rehman Chughtai. His paintings are influenced by the new Bengal Movement which aimed at disassociating the art trends of this region from European influences, which the Britishers had tried to introduce in the middle of the 19th century through the establishment of art schools. The main objective of artists like Abdur Rehman Chughtai was to re-discover the footsteps of their great predecessors which had got lost because of foreign influences. Thus they started studying afresh the art treasures of the days of Mughal Empire, the Frescos of Ajanta and other local pieces of sculpture. Speaking of his early paintings, Mr. Chughtai says "These simple pieces of art remind and bring forth before the minds eyes great pieces of art of ancient days when the artist in consultation and collaboration with the people strove to create an art which was to reflect the collective sentiments and view points of the entire people. Thus this trend too was based on immitation, with the only difference that instead of immitating the West it copied and reproduced the style of ancient models. In this effort Abdul Rehman Chughtai studied and was also influenced by the art trends of Mughals and Iranians till ultimately he developed an entirely new and romantic style which is a blend of both the styles. The style of Abdul Rehman Chughtai differs from that of Mughal style in so far as it does not concentrate on any particular happenings and does not reflect all possible details of it. Chughtai's figures are not reflective of the sentiments and thoughts of a "man" as an individual identity nor do they portray the reactions of the "body" as against the soul. There is no character study in them. Though his paintings have the finesse and sweet fragrance of a ""Ghazal" yet they do not portray a particular figure or thing. His main purpose appears to be to produce great pieces of art and beauty for decorative purposes. Whatever may have been the purpose of the paintings of Abdul Rehman Chughtai or other painters and artists influenced by the new Bengali Movement, they have now died their own natural death since the main objective of these paintings was to create pieces of art and beauty. They lost all contact with their soil and as such withered away.

The trends encouraged by the establishment of Art Schools by the British, were the portrayal of the beautiful sceneries of nature and other romantic events. The art of Allah Bakhsh is truly reflective of this School of thought. He portrays the village life of Punjab in a romantic way. They reflect the romantic folk tales and the religious and social rites of Punjab in such a picturesque manner that they attract the people living in big cities because they look new and attractive to him. But since all those images are basically imaginary, they have nothing to do with the real life of villagers. Some other artists have also presented the same theme from different angles and points of view. The painting of Khalid Iqbal do reflect, to some textent, the real life, keeping the imagination under the proper limits. Khalid Iqbal's greatest contribution is the portrayal of mere sentiments and unrealistic stories with success. His pieces of art are truly reflective of the village life and buildings of big cities. But it seems that these scenes have been transferred on the convas after having a cursory look at them from a distance. It could only be hoped that in future Khalid Iqbal views them from close quarters so that the human characters associated with those landscapes could also be highlighted.

**Shakir Ali**

While in Checkoslavakia, Shakir Ali was greatly influenced by the book of Feussecks "Report from the gallows" a book reflecting the sentiments of independence, freedom and patriotism. The artists even in the darkest memories of his life, I mean when the danger of the awarding of sentence of death to him was hanging on his head like the sword of democles, he speaks of light, flowers and birds. These things have been used as symbols by Shakir Ali in his paintings. Shakir Ali writes in his book "All of us are like a bird which flies in the vast expanse of nature in an effort to embrace limitlessness. But the shackles of our traditions and the prejudicies of clans have surrounded that bird to the extent that he has forgotten all his beautiful and sweet songs of freedom and independence. I want to rediscover the songs of that bird".

Shakir Ali is the leader of the abstract school of art in our country. He is both a poet and an artist. He draws fine sketches. However talking of flowers and buds at the time of the war and talking of themes like freedom and independence merely in vacuum, does in fact belong to the world of fantasies which reflectes an escapist point of view.

Among the seasoned artists of Pakistan, Sadequain is perhaps the only one who bears a progressive outlook. The theme of most of his pieces of art is a portrayal of his environments and a critical appraisal of life itself. He, by and large, portrays the life and problems of middle class people. In his early paintings he uses the cactus as a symbol of man's struggle against his environments. However, the physical aspect of cactus had also been highlighted as a symbol of the inherent drawbacks, short-comings and roughness in a man. Most of the paintings of Sadequain have dynamism and growth as their subject. Some of his pieces of art specially the "Cobweb series" depict the lack of dynamism from which some of our people specially the middle class ones suffer. In his series known as the "scare-crow series" he has depicted the people who cannot differentiate between good or bad, between right and wrong, between the real Godesses and the fake one's and as such worship scare-crows. The most strange part of this series is that the crows do not get frightened and attack human race in large numbers, they injure them with their beaks and eat their flesh. They build their nests there and increase their race. The man, the middle class ones to be more specific, still does not get disillusioned and continues to worship them and no one comes to his rescue. In short, the theme of lack of dynamism and the state of being static has been portrayed by him extensively and intensively. In these portraits, man has been shown to be surrounded by and wrapped in cobwebs.

In some of his other printings, Sadequain has expressed firm faith in the supremacy of the good over the evil. In them the forces of darkness are shown to be ultimately overcome by the forces of light. However, it seems that he hesitates to draw a clear line of demarcation between the two forces. They lack in firm commitment to an ideal. In his latest works, however, Sadequain tries to peep deeper and portrays the things beyond the everyday problems of the common man. It seems that he believes in leaving this job, an ordinary one from his high standard, to painters of lesser prominence and degree.

It seems that the early trend of depicting social evils in a satirical manner, through paintings, has been replaced by compromise and a policy of laisseze fair. Now his art conforms to the approved policy lines of the Government.

On the other hand some other artists who do not believe in toeing the Government lines, have tied their art to the forces of revolution in the country. They are dubbed as propaganda artists, slogan mongers and poster makers. This category of artists are swelling in numbers. These people are producing a destructive art who want to put an end to the neo-colonial and jagirdari system of the colonial powers, sustained and maintained by their local agents the jagirdars and capitalists. The poets and the artists who are producing art and literature today owe it to the spirit of present times to reflect the struggle in which the man of this age is engaged since it is these things which provide the raw material for their immortal works of art. Besides the artists should not only see a particular happening or object but go deep into the causes of those happenings and the elements which gave shape to the object of their attention. In the past also some artists had tried to depict the social problems of their time and tried to highlight the injustices inherent in the capitalist and jagirdari system. But few tried to peep deeper in the causes of the outward phenomena of those evils and to portray them honestly.

Some critics, writers and artists advise those revolutionary artists not to waste their time in producing such useless pieces of art. If man has to lead a sensitive life he must create a style of his own through which he may depict his reactions towards the objects which do not agree with him. If he has to wage a war against them he must develop a style which may be as sharp as a dagger.

The famous artist Louzoran writes that he would not like to enter the realm of art if its entrance is not beset with thorns and stones and other impediments. Instead of trying to enter, I would much prefer to stay out and see the sandstorm in the waste land outside in the open. I will freely sing and dance if any object makes me happy and cry and throw dirty abuses on others if anything excites my anger and wrath. The burning sand and the sharp stones may injure my body but I will touch my wounds with my loving fingers and try to feel their warmth inside my heart. This hobby will be much more interesting and useful than following into the footsteps of those artists and writers' who after drinking the milk of foreign civilization think that they had attained the greatness of Shakespeare.

# Art and Culture in Pakistan

*By*

*Dr. Enver Sajjad*

Whether art is for the sake of art or for the sake of life is no longer a controversial issue. The controversy has been long before settled in favour of life. Similar is the case of politics being an integral part of life. The two cannot be detached from each other. Putting two and two together we draw the conclusion that art cannot be separated from politics. The protagonists of art for the sake of art are, in fact, great politicians since the greatest handle used by the conservative politicians is to keep away art from the fresh breeze of life to let the process of decomposition take place in the field of culture.

But art can never be detached from life. Every piece of art worth any name is committed to some ideal. It is either positively progressive or decided conservative. The cult of art for the sake of art is the most fatal trend since it either seprates the artist from the stream of life and makes him a cripple or turns him into a hypocrite the forces of retrogression are strengthened either way.

That culture cannot be separated from its productive source the people-is yet another settled issue. But how culture is detached from the people and is presented on national and international stage in its vulgarised form is an entirely different issue. Yet another of the settled issues about which there can be hardly any two opinions is that socialism is the panacea of all the ills of newly independent countries and the countries of the Third World. These countries can never become truly independent because of the manouverings of the internal and external forces of exploitation and the conspiracies of the agents of capitalists countries and their enterference in their internal affairs.

I consider all these issues as settled because the world as it stands today is divided into two camps-the capitalists and the socialist. These countries along with their satellites are arrayed against each other.

I belong to a newly independent country which is neither completely socialist nor entirely capitalist or even completely agriculturist. Hence for purposes of observation, study, analysis and discussions its real identity lies with the Third World. And as such I believe that the manifesto of the Peoples Party is the writing on the wall of history of the political evaluation of this country.

Numerous articles have so far been written and discussions and seminars held in an effort to find proper identification of the art and culture of the country but the issue still remains unsettled otherwise there was hardly any need for us to sit together and consider this issue afresh.

What is culture? What is meant by national culture and what constitutes Provincial cultures. What is the culture of villages and what is the real connotation of the culture of big cities? What is meant by Awami culture and what exactly connotes the culture of the elite? These are some of the problems agitating the minds of the people of this country. But for a people who have not so far been able to grasp the spirit of the ideology of Pakistan and the raisondeter of its establishment, this is hardly a matter of surprise. We have made ourselves a laughing stock before the entire world.

My submissions may sound very simple, direct and unsophiscated to you. But I sincerely believe that those problems are really very simple and their solutions are still more simple but the vested interests have made them more and more complicated.

Unfortunately the history of my country is the history of court conspiracies, pulling each others legs, backbiting, smuggling, profiteering, corruption, black marketeering and turning rich overnight. It is the history hypocracis, duplicity and use of cliches and slogans. It is a history of struggle against all meaningful conceptions such as a full and meaningful life and a sincere meaningful struggle. That explains why before every crisis, in the midst of every crisis and after every crisis, we start discussing the ideology of Pakistan, and the effort of identification of our culture. This is done to lighten the burden of the conscience of those Governments and people who are responsible for driving the country towards destruction. Unfortunately both our pen and our sword had always been controlled by the agents of different shade, of either Islam or socialism. But fortunately now the people have awakened and the day does not seem to be far off when the people will snatch away both pen and sword from the hands of these people since people are not only the source of power but also the destiny of this country.

The vested interests think that they have uttered the last word on these issues when they say "Pakistan Ka Matlab kya hai—Lailaha illillah". They forget that if it was the only raisondetre of Pakistan where was the need of the establishment of Pakistan since that objective was being fulfilled very eminently by the Vatican State of Rome but so far as Pakistan is concerned it is only a part of the objective, the other part being "Mohammad-ur-Rasool Allah" without which even the first part "Lailaha Ilillah" remains incomplete. The vested interests conveniently ignore the second part since it involves their own elimination. They know that the second part implies Musawat-e-Mohammadi. This was the raisondetre of the establishment of Pakistan. This was the objective of Pakistan yesterday it is the raisondetre of Pakistan today and it will be its meaning tomorrow. Social justice for Muslims could not possibly have been achieved without a separate homeland for Muslims. "Islam is our religion, Socialism is our economy". This is exactly what Pakistan connotes. East Pakistan was lost because of the negation of this aspect of the ideology of Pakistan and that was again happening in the country. The vested interest creates confusion by reopening the controversies of culture and ideology of the country again and again. This

is a conspiracy against the people intended to serve the vested interests. This could not be possibly done without creating doubts and confusion in the minds of the people regarding the ideology of Pakistan. The struggle to clear the cobwebs of doubt is in fact the most significant part of the way of our life and consequently our culture. The real art of our country is the one which reflects the, struggle through different media.

The traditions and values which nourish this struggle and revolutionary consciouness are the one's which reflect the sentiments of the people and as such can be called patriotic. Others are old obsolete and hence unpatriotic. They must be destroyed and done away with instead of being decorated in museum and praised.

It must be remembered that exploiters can be every where in any and every province. Similarly patriotism cannot be confined to any one region. There are exploiters as well as exploited in all the four provinces. The only difference is that while the exploiters get united, the exploited do not do so. They fall a prey to the conspiracies of the exploited and start fighting each other. They sometimes raise the slogan of regional languages and regional cultures and at other times talk of exploitation of one region by another with a view to creating dissention in their ranks so that they may not get united and rid themselves exploitation of the vested interests. They also raise the slogan that national and nationalities are two different things and as such must be viewed from different angles. This is also a part of the conspiracy of the revisionists and bourgeois against the people. The conservative refuse to accept that there could be any other common factor except "Lailaha Illillah" which could unite different parts of the country. But they refuse to use the cement namely the other part "Mohammad-ur-Rasoolallah" to make the unity of the people everlasting since that part signified Musawat-e-Mohammadi. The probelem of nationalities does exist. There is no doubt about it. But its solution does not lie in Leninism, or Marxism. We must sincerely hold on to our commitment that socialism is our economy and if we follow that all the hurdles in its way will be automatically removed. Besides the economic backwardness, in the fields of language and culture was also a dangerous weapon which could be used by the exploiters. Hence it will not be possible to win this battle without the proper advancement of the regional cultures and languages. Otherwise no matter how powerfully the Islamic culture is projected no matter how many cultural delegations are exchanged, they will remain as ineffective as the Council of National Integration remained ineffective in keeping East and West Pakistan united. The concept of art and culture will remain as confused and unclear as it has remained so far. The revolutionary consciousness of the people will secure a place for us among the nations of the Third World. With out that our link with them will remain loose and uneffective.

Fortunately the Prime Minister takes a very serious interest in the development of art and culture to quote his own words the struggle against capitalism and bourgeoisism is a long drawn out affair in which art and culture plays a very prominent part. Viewed from this angle the responsibility of art and culture in the struggle assumes greater importance since on the one hand it has to develop national consciousness and on the other resist invasion of foreign cultures. This war-like situation could be tackled only on war footing and no war can be fought without evolving a proper war strategy. First of all we will have to identify our objectives and then to work out a strategy and tactics to fight that war.

The establishment of Naional Council of the Arts after 25 years of country's establishment indicates that the Government wants to do something seriously to tackle this issue.

But I am of the opinion that even the PNCA because of its limited scope of activities and resources is not well equiped to deliver the goods. The establishment of such small institutions will only solve the problem of unemployment by providing jobs to some persons and we will continue to struggle for more money to implement the real schemes. The scheme to establish cultural complexes, cultural houses, theatre hall etc are no doubt prestigeous projects but it would be over simplifying the problem if they are regarded to be offering solution to this problem. Art and culture are not produced in factories the ideological reorientation, practical application, and proper channelization of art could be done in universities. I do not want to mention Academies for personal reasons because there are already a number of academies in the country. There do exist arrangements to teach music and plastic art at university level but the theatre craft has been unnecessarily ignored. Arrangement on university level should be made to teach theatre craft.

The second problem is lack of coherence in Government policies in the matter of promotion of culture. The Education and Information Ministries keep on formulating cultural policies on their own level there is hardly any coordination between them. Similarly the Art Councils, which are private registered institutions also formulate their own policies. They play the role of retrogressive agents. These policies are at times self contradictory and conflicting which make the existing confusion still more confounded. We are used to thinking and acting in water-tight compartments. We will have to come out of these compartments if we are interested in creating unity of thought and action. We will have to create coherence in different institutions of information media. Different institutions keep on sprouting either at provincial or federal level which formulate their own policies. Since there is no coordination between them they formulate their own policies. Most of the time they are engaged in pulling each others legs. And above everything the newly emerging mini-bureaucrats start behaving like Thanedars whenever any responsibility is entrusted to them since Thanedar is the symbol of all power in the society. These factors add to our mental confusion, lack of faith, disappointment despondency and loss of national wealth.

We will have to identify the role that culture and art should play in the national life in accordance with the aspirations of Quaid-e-Awam if we are seriously interested in the defence of the country and reconstruction of our nation. Art and culture are the greatest weapons of a country both in combating internal dissentions and external aggressions. This work cannot be satisfactorily accomplished either by a Government, semi-Government or autonomous Bodies. A fulfledged Ministry of Cultural Affairs should be established for the purpose. This Ministry should set up its branches in different Provinces and they on their turn must establish their branches on district and divisions levels in their respective Provinces. The association of artists with this Ministry on every level right from the Ministerial level to town and village level is necessary to rid it from the clerk mentality of the officials.

Private cultural associations must be disallowed and the cultural associations running on grants must be nationalised. As in the presence of the Ministry of Defence no

other organization is allowed to dabble in defence matters of the country similar should be the case of the Ministry of Cultural Affairs. The commercial exploitation of art must be totally disallowed. No one except the Ministry of Cultural Affairs may be allowed to send cultural delegations abroad because the cultural delegations being at present sent abroad are generally trained on basis other than the ideology of Pakistan. The Head of the selecting body is a virtual trader of culture, who in the garb of exchange of cultural delegations not only indulges in other sorts of black marketing but also indulges in smuggling of persons . Sometimes the artists taken to foreign countries are left alone there with the result that they either sell their art or beg money for their return journey thus tarnishing the image of their country.

We normally set up committees to investigate such cases which usually fail in their task, than other committees are set up to find the causes of the failure of the first committee and finally the matter goes into background. Let us hope that this seminar does not fall a prey to this routine. This hope cannot materialise till the total elimination of vested interests.

# Roots of Art and Culture in Pakistan

*By*

*Prof. Qudratullah Fatmi*

Art and culture of a country are the outward manifestations of the collective ego of its people. Both physical and mental forces build up this collective ego. The influence of milieu over man and of his habitat over his habits are reciprocal. Man has the capacity to adopt his environment according to his requirements. He has made increasingly successful attempts to free himself from the coercive control of environmental factors. But the measure of his success has been commensurate with the degree of his awareness of his own limitations, of his knowledge of the strength of natural forces, and of his perception of its causes. Man is the lord of Nature but only if he knows its laws and submits to them.

The most important fact of Pakistan's Art and cultural history is that geography has made Pakistan "a castle with a thousand doors and windows"[1]. On its west, mountains run all along the way across, from north to south, forming a formidable rampart that is pierced by numerous passes and gorges—all doors, so to say, through which have come blood-spilling invasions, peaceful migrations and highly rich acculturing influences from the Mediterranean, the Near East, the Middle East and Central Asia, producing "the perennial rebirth" and fluidity of Pakistani life. On the eastern side of Pakistan, too, there is an impenetrable wall formed by the mountain ranges of the Karakorams and the Himalayas in the north and in the south by the marshes of the Rann of Kutch and the Thar desert of Rajputana stretching upto Multan. This eastern wall is pierced by a great passage in the north, the famous and historic highway leading to Delhi. All this has led to a stability of population in an otherwise fluid situation. People from the west invading or migrating through the mountain passes had to stay here at least for a while before moving onwards to the east, to the Gangetic valley, while the bulk of them was absorbed here. Influences from the east, too, like that of Buddhism had to make this land a powerful base from which they could penetrate further west to Central Asia and through it to Far East. With all this flux there has been a remarkable continuity in Pakistani history. The cultural stream of Pakistan has been very much like Abasin—Father Indus[2]—whose gift Pakistan is as much as Egypt is that of the Nile. The Indus is perennially enriched by its great tributaries; it is inundated, sometimes devastatingly as it happened last year but always bringing in rich alluvial soil; it has changed its course many a time leading to the abandon-

ment of thriving settlements on its banks—but through all this variety and change it has maintained its continuity through milleniums. Likewise the mainstream of Pakistani culture through all its meanderings and fluctuations brought basic cohesion and uniformity in a richly variegated cultural pattern.

Thus, electicism and syncretism are the basic characteristics of Pakistani culture and are the inevitable result of the interaction of its geographical and historical factors. Ernest Barker, the eminent English sociologist, delineating the character of his people states, "We have taken into our stock and accepted into our minds, many strains and many treasures. Yet there is an identity behind the mixture, which has made the mixture possible. We are more than an amalgam and more than a crucible".[3] This is no less true of the Pakistani cultural history than that of the English people. In our case that "identity behind the mixture" is the syncretic genius of our people, which has given a unique resilience to them that, made it possible for them to live through invasions and recurrent political upheavals. It gave them their ruggedness, too, which was the result of their continuous touch with the simplicity of the primitive societies of invading hordes. It saved their art and culture from the debilitating influence of rigidity and formalism.

But what has been according to Ernest Baker an asset for the formation of the character of England and the definition of its national identity has proved to be a liability in the case of Pakistan. It had led to the common delusion that the part played by the Pakistanis in the pursuit of art and culture has been a purely receptive one and that all the currents of thought, art and culture were brought here by foreigners[4]. Before the historic event of which we celebrated the twenty-seventh anniversary this week, the ancient culture of our country was universally regarded merely as an extension of the Hindu culture of India. Now in Pakistan Central Asia is sometimes substituted for India as the provenance of all Pakistani art and culture but elsewhere Pakistan continues to be generally treated as an adjunct of ancient India.[5] All this is despite the fact that while nomadic food-gathering tribes roamed over Central Asia and India the vastest, the cleanest and the most equitable of the three most ancient civilisation of the world flourished in Pakistan.

The Indus civilisation gave to the world neither the pyramids nor the palaces but well-planned, well-drained and clean settlements with comfortable and well-stocked houses even for the poorer sections of its citizens. Unlike Sumer it has not yet revealed a library of archives and its script, too, which appears to be, rather, more sophisticated than the Egyptian hieroglyphy, has not yet been deciphered but the spread of its exquisitely carved seals, the extent of its international trade and the expanse of its cultural influences which are already known prove that east of the Euphrates art and culture began on the banks of Abasin. The scrupulous uniformity of its weights and measures is the living evidence of the honest dealings of its traders. (Is it the reason why the Pharisees of our society repudiate its cultural heritage?). Baths and the sewage system are its most conspicuous features showing that the spiritual cleanliness—honesty in trade dealings—was well projected in the physical tidiness. "One of the most interesting crops grown by the people of the Harappa civilisation was cotton" writes the author of *Prehistoric India*, "of which a fortunate single find at Mohenjo-daro has given conclusive evidence. Fragments of a true cotton textile, dyed red with madder, were found sticking to the side of a silver vase, and it is clear

that the plant which produced the fibre is of the *Gossypium arboreum* type—that grown today as a cultivated form, and not one of the wild cottons. Cottons cloth is likely to have been an important article of commerce for the Harappa civilization, and it is probable that some at least of the trade with Mesopotamia was in cotton goods. By later historic times in that country Indian (*sic*) cotton was known under the name of *sindhu*, and this in the form *sindon* passed into Greek".[6] Apart from the "fortunate single find" referred to above impressions of textiles have been found upon earthenware, pottery and faience from the Harappan sites and upon sealings—showing its use in baling goods—which testify to its common availability?

In about 1200 B.C. Aryans riding their horses and war chariots descended upon the peaceful and prosperous Indus plain and after a fairly long and destructive conflict partly grafted their own Vedic culture on the riparian civilisation of the Indus people and partly supplanted it. The upper reaches of the Indus River System known to them as *Sapta Sindhu* ('the seven rivers') were their nuclear area in Pakistan, where the Rigveda was composed.

First, the Indus civilisation penetrated to the adjacent regions of India—to Kathiawar along the sea coast and as far east as Rupar near Delhi along the old Saraswati—and, then, after the War of Ten Kings, named after the ten confederate tribes of ancient Pakistan, and probably as a result of it, a large Aryan tribe under its leader Bharat—who gave his name to the country east of the Saraswati—left the land of the seven Rivers and marched eastwards. Thus, in the formative milleniums of the cultural history it was India that played a purely receptive role. In the West, traces of Vedic culture have been found in the Hittite Land of Asia Minor. How these influences reached there is not yet known. But it will not be surprising if future archaeological discoveries substantiate its links with the immense political upheaval signified end also caused by the most significant fact of the recorded history of the Aryana, i.e., the above-mentioned War of Ten Kings.

Though during the Later Vedic Age India (Bharat) attained its own distinct cultural characteristics dominated as those were by the ideas of *varnadharma* (the Caste System) as opposed to the tribal republican organisation of ancient Pakistan, yet the literature of this period, the *Brahmanas* and the *Upanishads* show that the land of the Seven Rivers continued to be a centre of learning and culture, where the *rishis* of Bharat went to study the Vedas at the feet of such reputed savants as King Nagnajit of Gandhara, King Asvapati of Kekayas, Madragara Saungayani of Madradesh i.e. Southern Panjab and Kapya patanchala. The great *Upanishad* philosopher, Uddalaka, in *Chandogya Upanishad* (VI, 14) compares a man who has strayed from Gandhara to a blind-folded man, who clamours for light and finds it neither in the north or south nor in the west and east and at last, when the fold is removed from his eyes, proceeds from village to village, enquires the way and reaches Gandhara. In his view the career of a man up to Gandhara is analogous to the ascent of a seeker to spiritual liberation.[8] According to *Kaushitaki Brahmana* (vii. 6) the speech of the people living north and west of the Saraswati (*ud-icyas*) was celebrated for its purity, hence scholars from Bharat used to come to ancient Pakistan to learn Sanskrit grammar.[9] No wonder Salatura, the modern Lahor near Ohind (not Lahore) in Mardan district, gave birth to the greatest grammarian of Sanskrit, Panini, whose *Ashtadhyayi* is,

according to Dr. B. K. Ghosh, "the highest product of ancient Indian (*sic*) scientific thought."[10]

With the establishment of the Taxila (Takkashila or Takshashila) University in the sixth century B. C. the cultural history of Pakistan reached its highest watermark. It was the oldest and the most distinguished seat of higher learning in the universal history. It played a leading role in the spread of the message of Gautama Buddha throughout Central Asia and the Far East and in the development of its Mahayana philosophy. It attracted not only scholars, from distant parts of Bharat,—even kings like Prasenajit of Kosala, an associate of the Buddha himself,—but also savants like Hiuan Tsang from as for as China. (This reminds us of the *hadith* of the Holy and Blessed Prophet: 'Seek knowledge even unto China'.) Besides Mahayana philosophy, the two sciences in which Taxila attained unparalleled eminence were the medical and military sciences.

Atreya, the founder of the scientific *ayurvedic* medicine, was on the faculty of this University at whose feet Jivaka, the famous physician of King Bimbisara and the Buddha, learnt his healing art. Another illustrious product of Taxila was Charaka, the personal physician of Kaniskha and one of the two classical authorities on the subject. Medicine taught at the great Iranian university founded by Shapur I (d. 271 A.D.) at Jundi Shapur is known to have been influenced by the ancient Pakistani medical system known as *ayurveda*. A treatise on this system written in fourth century of the Christian era and discovered in Chinese Turkestan shows the extent of the spread of this well-developed school of medicine. After the foundation of *Bayt al-Hikma* ('The House of Wisdom') at Baghdad in the ninth century A.D. the earliest scientific works to be translated into Arabic were those of Charaka and his disciples. It is interesting to find that the earliest scientific treatise written in Persian was also directly influenced by this ancient Pakistani medical science. This was *Kitab al-Abniyah 'an Haqa'iq al-Adwiyah* ('The Book on the Rudiments of the Real Nature of Medicines') by Abu Mansur Muwaffaq (or Muwaffaq al-Din) 'Ali Harwi[11] composed during the reign of Mansur bin Nuh Samani (961-976 A.D.). Influence of the "Indian" medicine on this writer is writ large over his book and two physicians of the Indus Land, وجاطک (Vijaya tilaka?) and بهایل (Bhalla?) are specifically mentioned.[12]

Military science was another speciality of this University. Jotipala, son of the *Purohita* of the King of Banaras, learnt this science at Taxila and returned to become the commander-in-chief of his state. But the greatest beneficiaries of this University must be the members of the *Ayudhajivi sanghas* ('clans that lived by the art of war') who abounded in ancient Pakistan and are mentioned by Panini, Kautilya, Mahabharata, Pali literature and the Greek writers. These were the warriors that fought bravely in Perso-Greek wars serving the Achaemenian emperors from the time of Xerxes to that of Darius III. Though the noble legacy of philosophy and of medical science were not so well maintained by the descendants of the great savants of Takkashila, yet the military traditions have been eminently kept up by them, which has made the Pakistani soldier one of the best fighters in the world.

A western scholar has said about Panini and his disciples' study of language that it was "as objective as the dissection of a body by an anatomist."[13] This analytical and

empirical spirit has been shown in the great work by one of the most illustrious sons of Takkashila, Kautilya Chanakya. His *Arthashastra* "deals with every phase of government as regulating all matters of worldly life—a government which was not dominated by the priesthood, but which was highly practical and empirical."[14] Its section on metallurgy were among the scientific works translated into Arabic during the days of al-Ma'mun and is known as *Kitab Shanaq* ('The Book of Chanakya'). Chanakya was not only a great political scientist but also an eminent practitioner of this gentle art—which was not so gentle in his hands—and brought Chandragupta Maurya to Takkashila and had him educated there for "seven or eight years in all sciences and humanities."[15] Though Chanakya became the founder of the imperial system in South Asia, yet he did not forget his home province and got an edict issued that those who slandered or vilified Gandhara would be liable to pay a fine.

The havoc caused by the invasion of the Huns in the fifth century of the Christian era destroyed the cultural traditions built up in Pakitan over the period of about two milleniums and a half. This was preceded by the rise of the Imperial Guptas in Bharat. The extension of the Gupta rule to the Pakistani regions had debilitated the body politic of this frontier land which did not allow the Pakistanis to offer adequate resistance to the Hun invasion. This in turn proved suicidal for the Gupta expansionists and later on they themselves were swept away by the Hun deluge.

With the establishment of a unified, strong and stable government at Lahore under the Ghaznawids Pakistan regained its cultural glory. And what an auspicious start it appeared with the great al-Biruni leading quite a long list of pioneers in the different fields of arts and learning: Data Ganj Bakhsh 'Ali bin 'Uthman Hujwiri, the first who wrote a treatise in Persian on Sufism: his *Kashf al-Mahjub* ('Unveiling the veiled mysteries') is not only the first but also one of the foremost books on *tasawwuf*; Rabi'a bint Ka'b of Khuzdar in Baluchistan, the first poetess of the Persian language: she also excelled in Arabic poetry and her own life was poesy in embodiment, her 'divine romance' was immortalised by no less a Sufi poet than Farid al-Din 'Attar; Mas'ud Sa'd Salman, the prince among the poets who was the first to compose a *diwan* in Persian as well as in the local language; Abdul Farj Runi whom 'Urfi declared to be a peer of the Persian poet Anwari; and Imam Hasan al-Saghani, a great lexicographer, an eminent *muhaddith* ('master of the science of Traditions'), whose alphabetically arranged compendium of *hadith*, called *Mashariq al-Anwar*, was for centuries the most popular manual of *hadith* all over the Islamic world; a successful teacher and a competent ambassador—was the greatest Muslim scholar produced by Lahore. The promise that this illustrious list gave was not fulfilled as after two centuries the capital shifted from Lahore to Delhi and Pakistan was left to bear the brunt of the Mongol invasion. Just before these twin calamities took over Pakistan, it produced another first in Persian literature: *Lubab al-albab* of Muhammad Awfi, the first *tazkirah* ('a compendium of the biographical sketches of the poets') written in Persian. It was composed under the patronage of Nasir al-Din Qabacha, the independent ruler of Multan who valiantly defended Pakistan against the Mongol attack in A.D. 1227.

When the Mughul imperial power of Delhi weakened at the beginning of the eighteenth century, there was a resurgence of art and culture in Pakistan. Sindhi literature

and fine arts flourished under the Kalhoras, the brightest star on the Sindhi firmament being Shah Abdul Latif Bhitai. Baιuchistan under Mir Nasir Gul rose from the cultural oblivion. Punjabi poetry produced its masterpiece *Hir Ranjha.* Pashto under rebel patriots, Bayazid Ansari and Khushhal Khan Khattak, had an earlier start.

During the days of chaos and decay brought about by the invasions of barbarous Huns, Mongols and others and the rule from alien capitals, there was one element of constancy and continuity in the Pakistani culture: its rural aspect. Throughout its long and chequered history the village remained a living source of Pakistani culture. To evaluate the significance of this rural element in the Pakistani art and culture we must go back to the beginning: the Indus Valley Civilization. It is known to the archaeologists and antiquarians of Pakistan that the great cities of Mohenjodaro and Harappa were as urban as any city ought to be. One knowledgeable estimate of the population of Mohenjodaro puts it at 40,000 souls.[16] Nevertheless, villages and towns of the Indus Land civilisation are, in the words of Professor Fairservis, "really only the cities in miniature, and conversely, the cities appear to be elaboration of the village in plan and in activity".[17] This peculiar pattern of rural-urban life remained throughout Pakistan's history.

But for Taxila and Parshapur of the Imperial Kushanas and Lahore, and possibly Multan, of the Imperial Mughuls, Pakistan has remained a country of large and small towns. A unique manifestation of this Pakistani genius occurred during the Kalhora rule over Sind: from the reign of Mian Yar Muhammad Khan (1901-1719) to that of Mian Sarfaraz Khan (1772-1775) there were five rulers who built as many as nine "capital cities" in the period of seventy five years.[18] A remarkable feat of capital development, indeed! But this could only be achieved by following the pattern of "city-villages" laid down by the Sindhi rulers some five thousand years back.

So, the roots of the Pakistani art and culture are in the rural areas of this ancient Indus Land and ultimately they are in its own soil.

Art and culture in Pakistan is "a goodly *kalimah*". It is—

Like a goodly tree,
Whose root is firmly fixed,
And its branches (reach)
To the heavens,—
It brings forth its fruit
At all time, by the leave
Of its Lord.[19]

In spite of whatever the Pharisees and the Philistines may claim, it is not at all "like a corrupt tree uprooted from the earth, having no stability."[20]

## NOTES

1. Shah Abdul Latif Bhitai's verse:

ایک قصر ، درنک ، کوڑین کٹس کتر کیون

This verse has inspired Professor Annemarie Schimmel to entitle her Pakistani travelogue, *Pakistan: eln Schloss mit tausend Toren*, ("Pakistan: A Castle with a thousand doors"), Zurich, 1963.

2. "Abasin" or "Aba-Sind" meaning 'Father Indus' or Indus, the father of rivers' is the endearing term by which the mighty Indus is remembered by one of the great sons of Pakistan, the poet-warrior-patriot Khushhal Khan Khattak, see H.G. Raverty, *Selections from the Poetry of the Afghans*, London (Williams and Norgate), 1857, p. 194; Evelyn Howell and Olaf Caroe, *The Poems of Khushhal Khan Khattak*, Peshawar (Pashto Academy, University of Peshawar), 1963, pp. 42 and 43 and note on p. 93.

3. Ernest Barker (ed.), *The Character of England*, Oxford (Clarendon), 1963 Reprint, p. 552.

4. The cultural history of Indonesia has suffered similar delusions at the hands of Krom Coedes and Quaritch Wales, but researches of sociologists like W.F. Wertheim (*Indonesian Society in Transition*, W. Van Hoeve, The Hague & Bandung, 1959, pp. 280 ff.) and B, Schrieke (*Indonesian Sociological Studies*., Pt. 1, Van Hoeve, 1955, pp. 225-37) have largely succeeded in removing these misconceptions. The following remarks of Schrieke (*ibid*., p. 232) appear to be pertinent in the present cases:

> The truth is that a culture forms an organic whole, which cannot be split up into different parts as if these components had no relation to each other. An element from without which has been able to find its way in because it found in the culture a congenial substratum is gradually moulded into a living part of the organism by the process of absorption and in its turn that part sets its mark upon the whole.

5. For instance, Stuart Piggott, *Prehistoric India*, Pelican, 1961 Reprint; Bridget and Raymond *Allchin*, *The Birth of Indian Civilisation*, Penguin, 1968; and Walter A. Fairservis, *The Roots of Ancient India*, London (George Allen & Unwin), 1971,—all the three being standard works on the subject written after Pakistan's independence—despite their titles largely deal with the Soan and Baluchistan cultures and the Indus Valley civilisation.

6. Piggott, op. cit., p. 155.

7. Allchin, op. cit., pp. 293-94.

8. Quoted by Buddha Prakash, *Political and Social Movements in Ancient Panjab*, Delhi/Patna/Varanasi (Motilal Banarsidas), 1964, p. 82.

9. Quoted by A.A. Macdonell & A.B. Keith, *Vedic Index of Names and Subjects*, London (John Murray), 1912, 2 Vols., s.v. *Udicya*.

10. R.C. Majumdar and A.D. Pusalker (eds.) *The History and Culture of the Indian People: The Vedic Age*, London (George Allen & Unwin), 1951, p. 418. In his footnote (p. 424, n. 67), Dr. Ghosh rightly states that "until the nineteenth century Europe could not produce in the field of grammer and philology, anything that can bear comparison with Panini's *Ashtadhyayi*."

11. Edited by Ahmad Bahmanyar, University of Tehran Publication No. 1163, 1346 Shamsi.

12. *Ibid*, p. 20. It is interesting to note that out of the 585 remedies mentioned in the book seventy-five are of mineral origin which also proves the Pakistani influence, for metallic preparations as medicines are the characteristic of this school which reached its widest extension in the seventh century.

13. G.T. Garratt (ed.), *The Legacy of India*, Oxford (Clarendon), 1938 Reprint, p. 340.

14. *Ibid.*

15. Buddha Prakash, op. cit., p. 182.

16. Walter A. Fariservis, op. cit., p. 300.

17. *Ibid.*

18. Yar Muhammad Khan built Khudabad (Dadu), Nur Muhammad Khan (1719-1754) built Muradabad and Ahmadabad; Ghulam Shah Khan (1757-72) broke all records and built Ilahabad, Shah Garh, Haiderabad, and Shah Bandar; and Mian Sarfaraz Khan, the last ruler built New Khudabad, near Hala.

19. Al-Qur'an, XIV: 24 and 25. A. Yusuf Ali's translation.

20. Al-Qur'an, XIV: 26. A. Yusuf Ali's translation.

# Roots of Pakistani Art and Culture

*By*

SAFDAR MIR

Reviewers of the cultural scene in Pakistan sometimes are moved to observe that there is much more talk about art and culture than actual creative activity, much more effort at organizing creative activity than getting down to the business of creation.

It may be alleged that the present seminar itself is a proof that we are interested more in talking than in action, more in how to organize ourselves for doing things than in actually doing them.

It is the good old question of what came first—the hen or the egg, theory or practice, organizing to build or the building itself.

For one thing it is not true, as alleged, that there has been any paucity of creative artistic activity in Pakistan since it came into being.

Despite all hurdles in the path of the creative artists in Pakistan, life must have its way. And it has had its way. For aught that the obscurantist elements in our society may have said, and done, to obstruct the growth of the arts and the flowering of a distinct cultural pattern in Pakistan, there is no dearth of artistic talent, and hence of artistic activity.

The arts—the creation of beautiful and significant forms to initiate and preserve the essence of the existence of a human group the arts are a natural growth of human society based on instincts which you cannot root out of the human soul.

It is, for example, instinctive in man—and woman—to sing. In moments of joy or sorrow, of exaltation or quietude, in company or alone, man cannot but give expression to his feelings. The puritan, the kill-joy, may, and does, regard singing as something reprehensible, even as he regards laughter as unseemly behaviour—and even un-Islamic. He may place a ban on music and those who practice music, and shout into silence the laughter of the young in his presence. But even if he did impose a ban on singing and laughter—may the day never dawn when he has such power—would he be able to stop the

mother from singing a lullaby to her child? And would all the scowls he can manage, stop the child from indulging in innocent laughter?

You cannot suppress nature and natural activity ; you may guide it, train it, culture it in a certain way and a certain direction. The irrepressible instincts of man must have their way. If they are sought to be suppressed they may take forms which are pathological, and from sources of good turn into sources of evil. But you cannot eliminate their play in man and in society.

So, despite all efforts of puritans, obscurantists and killjoys, the arts have continued to grow in Pakistan. There may be a lot of stunted growth in some fields, and in others there may be a preponderance of vulgarity and little of good sense or good taste. But to say that there is any paucity of artistic activity is manifestly not true. What can be charged with fairness is that much of this activity is of an indifferent standard of excellence.

There is, for instance, much talk these days of the poor standard of our films and critical comparisons are made between the products of our film studios and those of India. Especially has such carping criticism been directed against our television and its performance *vis-a-vis* that of Indian TV from Amritsar which has specialized in showing Indian films and which, whether we like it or not, have a better standard of artistic excellence and hence are more appealing for our TV and film audiences.

But those who make such criticism, mostly they are the very persons who have been vociferating against the growth of the arts in Pakistan, do not realize the basic fact of the situation. While the creative artist in Pakistan has been struggling against all the hurdles and inhibitions placed in his path by the anti-art leaders of our community, the Indian artists have not only had a free and un-inhibited growth, but been pampered and literally lionized by State and society. Hence their better performance, and hence their greater appeal for even our people.

And that perhaps is the reason why there has been so much talk about art and culture, and also so much effort towards organizing their growth.

Theorizing about art, though always a necessary part of the creative effort, is doubly necessary in a society like ours, where the hold of reactionary, puritanical, obscurantist enemies of art over the minds of men is so endemic.

The Pakistani artist has had to fight on two fronts since Pakistan came into being. On one front he has to convince his people that his activity, and its product, is not the work of the devil, but a legitimate activity in which our people can participate without the fear that they might be indulging in a sinful act. On the other front they have to organise themselves in bodies which can help improve the quality and quantity of their artistic product.

Much of the time of our artists has been wasted on these elementary problems and in talking about them. If artists do not talk about these things, if they do not agitate about

these things, how can they carve for themselves an acceptable, if not an honourable, poistion in society. If this is not done, then there are only two ways open to them. One was chosen by Bade Ghulam Ali Khan, who discovered soon after Pakistan came into being, that he could neither claim an honorable place in society, nor even his daily bread and butter; he migrated to India where he was given both. The other path was chosen by Ustad Jhande Khan, who broke his sitar, and opened a cloth shop in a small town in the Punjab. And when he died, even his admirers did not know for many months that one of the greatest musicians of the age was no more.

But there is a third path. It is the path of struggle. Despite all obstructions raised by the enemies of the arts, this struggle has gone on. The Pakistani artists in these three decades have been working to establish a new cultural structure, and set up the foundations of a new tradition of the arts which can be expressive of our new identity as the Pakistani nation.

And it is because we are working in an element of opposition and obstruction, and because we have to raise new foundations in a new milien, that we have to talk at length and to theorize so much. Including the theorizing about the roots of our culture and art.

When we raise this issue it is not in the normal manner in which it is raised in any other country. The issue of roots—of the impelling force which creates an artistic and cultural tradition—is for us the issue of a basic recognition of ourselves and of our national identity. It is an issue connected with our very birth as a nation. And it is an issue which has to do with our instinct of self preservation as a nation. It is not merely the issue of creating an artistic form, but the issue of what content is significant of ourselves as the Pakistani nation—and which is relevant to the process of cementing our society as a Pakistani society.

There are some for whom the issue boils down to a matter of sticking to artistic forms which are traditionally practiced and accepted in our society. Thus, for some it is a matter of the continuation of the form of the ghazal poetry in Urdu. In their view, if we continue to write good verses in the ghazal tradition of Delhi and Lucknow schools, we would have discovered our roots, and by sticking to them we would be creating Pakistani art and culture.

There are others for whom the issue of the roots of Pakistani art and culture is a matter purely of the regional linguistic developments. In their view Pakistan's cultural roots are to be formed in the traditional folk forms which have had their growth in various areas inhabited by one or the other regional linguistic group. They search for the roots of Pakistani cultural tradition in the medieval cultures of linguistic nationalities. Thus a multiform pattern and its amalgamation into a more or less unified strand seems to be the answer.

In the sphere of plastic arts—and the only one we can see having developed in Pakistan is painting—the issue of roots is even more confused. While most of the practicing

artists in Pakistan have adopted the modern Western modes and techniques, some critics continue to relate our efforts to have a distinct national tradition in the art of painting to the miniature painting of medieval times. They insist on the miniature as our tradition. But it is clear in practice that despite one or two masters of miniature still working in our midst the roots of modern Pakistani paintings can only be discovered in modern Western models.

There are some comic instances of relating the work of our modernist painters in the abstract manner to the architectural design of our medieval buildings.

In this effort to justify both the modern abstract painters of Pakistan, and the lipservice we pay to the national tradition, some critics—and painters—have gone so far as to declare that abstract painting is a truly Islamic mode of plastic art. Obviously this is too far fetched to merit serious thought. The fact remains that abstract painting in Pakistan took its cue not from the architectural designs of medieval Moghal buildings, but from the Western artists.

There is little sculpture being practised in Pakistan. The inhibition is mainly due to our social antipathy based on religious taboo on image making, although we cannot say that there is any lack of talent. It is alleged that most of the souvenirs sold to foreign tourists in Taxila villages as genuine Gandhara sculpture, are the handiwork of local artisans. If this is true one must recognize not only the imitative genius of our village craftsmen, but realize the continuity of tradition of Gandhara sculpture in Pakistan. Whether we can recognize it as one of the roots of Pakistani art and culture is a debatable issue.

In the sphere of performing arts our greatest stress has been on music. Here the issue of roots poses a most difficult problem. The musical tradition of Pakistan and India is not only similar but identical. The classical music in the subcontinent as it is still being practised was the product of Mughal nobility's efforts at cultural cohesion. Most of its traditional masters—Amir Khusrau, Tan Sen down to Ustad Abdul Karim Khan—were Muslims. Although it is not clear how much they were indebted in their evolution of the Khayal mode to the pre Muslim music practised in these areas. Whatever links this tradition may have had with the Turkish music which the masters like Khusrau brought with them, have little to do with the present developed form of the Khayal.

So there is no distinct Pakistani form of classical music which we can regard as our particular heritage and hence distinguished from that of India.

There are some who wish to get out of this difficulty by saying that the Khayal classical mode being a creation of Muslims we have greater right to regarding it as one of the roots of our art and culture. But this is merely begging the question. The problem arises because both India and Pakistan practise the same mode. Then where is the root of our music?

Related to music is the matter of dancing. We have not got much of it, but attempts have been made to evolve a style of Pakistani dancing based both on the classical Kathak

and the folk forms in different regions. Kathak is supposed to be a national dance form since it was developed in the court of Lukhnow under the patronage of Muslim Nawabs. But there is the same difficulty here as in the case of classical music. Kahtak may have developed under the patronage of Wajid Ali Shah who was himself a great exponent of this art. But when you look at the scenarious of his dances you realize that much of the thematic element in it has to do with the motifs of Krishan Radha legends. So where are the roots of our art of dancing?

The art of drama in Pakistan is still at an elementary stage. The old drama of Agha Hashar's tradition—again a product of the Lukhnow Court under Wajid Ali Shah—was killed by the Talkie Cinema, make back in the thirties. The new tradition since established owes its evolution to the film, radio and more recently to television. It began as a matter of translation or adaptation from Wetern drama—even as much of Agha Hashar's drama—and more or less continues in that groove. Television has given an impetus to the creation of original scripts—some of a very high order. Even the stage is now creating its own playwrights.

But even here the playwrights as well as the actors and producers hire and work and think not in the terms of a local tradition, but in the Western dramatic tradition. We may have produced our own Shakespeare in Agha Hashar, but our modern playwrights regard the Western dramatic literature and practice as their roots.

The same holds true for the film. And in the scandal of many of our films being plagiarised versions of Indian films there is an eye opener for those who think in terms of developing an indiginous filmic art.

So where are the roots of our Pakistani national art and culture?

In my opinion the whole issue of discovering the roots of our national art and culture. and basing our current efforts at development of the arts on some such distinctive and purely Pakistani roots, is a false issue. It has come into being because of a cockeyed way of looking at our national history and our national objectives.

Nations are not self contained, hermetically sealed islands of humanity; rather they are, if we must think in analogies, waves in the ocean of humanity. If every nation were to seal itself off from everything extraneous to itself it would only die of suffocation. Japan which is an island nation, gives an example of sealing itself off from the rest of the world. To do what? Not to reject the developments in the rest of the human race, but rather to accept them and adopt them more completely than any nation of the East has ever done. Without losing their identity in any way the Japanese today are the most modernized of any Eastern nation. Even their cultural patterns are made of a mixed strand of Eastern and Western weave.

The issue in the final analysis is not really of the roots but of the fruits. A nation does not live in its past, but has to live and work in the present, with its objectives in the future. It is not the past identity of a nation which gives it strength to meet the challenges of the

present. It is its present identity—or the identity which it creates in the course of its struggle for existence against the hazards of the present—which is of importance. It is not of much concequence to say "Pidram Sultan Bood", because the answer of the cruel fates would be "Tura Cheh". What we are is of more importance than what we have been. Iqbal has laid great stress on following in the footsteps of our elders. He relates the identity of a group to this effort to imitate the past. But he has laid an equal stress on the creation of objectives which lie in the future and towards which we must travel in the present.

The inordinate stress that has been laid in Pakistan on the past—in the sphere of our politics, as well as culture—must give way to a stress on the present and the future. The past will look after itself if only we looked after the present and worked towards an objective in the future. As in politics so in art and culture. The roots of our art and culture are in our national objectives; they are in our present and our future.

This may be regarded as a paradoxical, or even a guimicky, formulation. But let us look at it in a more analytical manner.

Pakistan as a nation was born only 27 years ago. The plan of the Indian Muslims to found for themselves a separate national state came in 1940. The Indian Muslims as a whole had regarded themselves as a separate national entity for centuries. Even when living side by side with the Hindu nation they continued to feel that they were a distinct group. First, as belonging to a ruling group, and later as a group, along with the Hindu nation, enslaved by a foreign power, they did not think in terms of forming a separate homeland. It is only in the period of the struggle for national independence from the British that they had to struggle for a separate national homeland. It is only then that the national identity had to be related to a particular area in the sub-continent. And that natural course was adopted, especially when it was realized that a common Indian national state would necessarily mean an effort on the part of the Hindu nation to absorb the Muslim nation.

In the course of the struggle for a separate national homeland, and a separate state, there was naturally a stress on every point of distinction which defined, not the geographical area, but the cultural, linguistic, religious legal, historical identification of the Muslim nation. The geography of the separate national state was only defined in terms of Muslim majority areas.

Having formed the national state for the Muslim we had to define the concrete form which it must take and the concrete terms in which its institutions must take shape.

Naturally a democratic struggle must give shape to a democratic state. A democratic state of Pakistan as defined by the Quaid-i-Azam in his Presidential address to the Constituent Assembly on the 11th of August 1947 must be one in which all citizens, without distinction of religion, creed or political opinion are not only equal citizens, but all members of the Pakistani nation. This was necessary, because in Pakistan as it was formed there were not only large religious minorities, but large numbers of Muslims who had opposed Pakistan's formation with all the weapons at their disposal including the weapon of religious anathematization against the leaders of Pakistan movement.

Quaid-i-Azam called on everybody "to bury the hatchet". He said—

"Now what shall we do? Now, if we want to make this great state of Pakistan happy and prosperous we should wholly and solely concentrate on the well being of the people and especially of the masses and the poor. If you will work in cooperation, forgetting the past, burying the hatchet, you are bound to succeed. If you change your past and work together in a spirit that every one of you, no matter to what community he belongs, no matter what relations he had with you in the past, no matter what is his colour, caste or creed, is first second and last a citizen of this state with equal rights, privileges and obligations, there will be no end to the progress that you make......you may belong to any religion or caste or creed—that has nothing to do with the business of the state". More specifically, he said:—

> "Now, I think we should keep that in front of us as our ideal and you will find that in course of time Hindus would cease to be Hindus and Muslims would cease to be Muslims, not in the religious sense, because that is the personal faith of each individual, but in the political sense as citizens of the State".

And what was the ideal in this respect, which he asked his colleagues of the Constituent Assembly to keep in front of them? He gave the example of Britain.

"The people of England in course of time had to face the realities of the situation and had to discharge the responsibilities and burdens placed upon them by the government of their country and they went through that fire step by step. Today you might say with justice that Roman Catholics and Protestants do not exist; what exists now is that every man is a citizen, an equal citizen of Great Britain, and they are all members of the Nation".

And finally:—

"My guiding principle will be justice and complete impartiality, and I am sure that with your support and cooperation I can look forward to Pakistan becoming one of the greatest Nations of the world".

These long quotations from one of the most important and yet the most neglected of the statements of the father of the nation were necessary to clarify what he regarded as the objectives of the state that he had formed. So much has been said about the objectives resolution passed by various constituent assemblies, but no body has bothered about the objectives resolution that the father of the nation had formulated—because in essence that is what this address happens to be. In fact it seems to me that special care has been taken to not only ignore it but to suppress it. The authoritative edition of Quaid-i-Azam's speeches and statements published by the late Sheikh Mohammad Ikram through the Pakistan Historical Research Society at Lahore, has completely overlooked this basic document of our history, for such is the manner in which historical research is conducted in Pakistan.

Quaid-i-Azam, according to this formulation was not only saying that he was laying the foundation of a democratic national state, but he was also envisaging the creation of a

Pakistani nation of which persons from all religions and creeds and castes were to be members.

Some people have said that this statement of the Quaid-i-Azam negates the entire basis of Pakistan movement, and the two nation theory which is the ground of Pakistan ideology.

I will not go into that at the present occasion, except by saying that he wanted us to see, like the English, "The realities of the situation" of which one important reality is that a modern national state can only be a democratic state, and a democratic state can only be a secular state. Quaid-i-Azam knew this reality, and wanted us to act accordingly; his successors choose to ignore it and much of what we have suffered since is the penalty that we have had to pay for ignoring it.

In the light of these objectives—"to concentrate on the well being of the people, and especially of the masses and the poor", to have given "equal rights, privileges and obligations" to every citizen of the state without distinction of religion or creed, "to make this great state of Pakistan happy and prosperous", to go through fire "step by step" and forge " one of the greatest nations of the world" where do we look for our roots of Pakistani art and culture.

When you form a geographical state you must make your peace with geography. It is no use, saying that geographical nationalism does not tally with the Islamic faith. For hundreds of years it happens to have done so. Not only the innumerable nation states of Muslims in the 20th century give a tie to this fallacy,but even the Khilafat of the Umawis and Abbasis and Fatimis with their geographical frontiers meeting for long periods have recognized the necessity of geographical frontiers.

As for history, if the Iranians and Egyptians can stretch their historical roots beyond the 1400 years of Muslim history and still remain good Muslims why should we be denied the right to consider Mohenjo Daro and Taxila among our heritage of culture? And what about the Arabs themselves? Are the pagan poets of Arabia Imraul Qais and Antara—any less a part of Arab Muslims cultural heritage than the poets like Mutanabbi who came after the Prophet, peace be upon him?

But, as I said earlier, we cannot create a living cultural tradition in Pakistan—with its distinct national character—by looking constantly into the past. It is only in our struggle to forge the nation—the great Pakistani nation which Quaid-i-Azam envisaged—that we will create a distinct national identity and a distinct national culture. The forms of this culture will be those which are handy—whether they are folk forms of various linguistic regions of Pakistan, or the classical forms which have influenced our lives—the lives of citizens of Pakistan—in the past, or Western forms which we have adopted or which we might adopt in the future. What is important in the arts are not forms but content. And the content is a matter of having objectives and ideals and values. It is these objectives and ideals and the manner in which we struggle to achieve them which are to be regarded as the roots of our art and culture.

Paradoxical ?
Because I am talking of roots as being in the future?
But am I?

These objectives and ideals are a matter of here and now. And they inspire the back-breaking toil of our millions in town and country for a better life, for a happy and prosperous Pakistan in the future. The roots of our art and culture can only be in the struggle of our people to preserve their nation state and make it an abode of happy men and women.

Search for any roots in the past as our tradition-mongers are constantly talking about, can only lead us into the museum. And there are many museums in Pakistan. Sometimes the whole of Pakistan seems to me to be turning into a museum, there is so much stress on the past.

# The Basis of Pakistani Culture

*By*

*Dr. Inam-ul-Haque Kausar*

Life by its very nature connotes ups and downs which, in fact, constitute the sources from where spring forth the highest and sophisticated pieces of art and literature.

The restlessness, the agitation, the discontentment in the inner recesses of human mind and soul when boiled to the point of crisis, bulge out in the shape of art and beauty.

As against nature, art implies the touch of human hand which gives it shape, colour, beauty and exquisiteness. An artist does not merely draw a pencil sketch or pen-portrait of nature and its various phenomena, but also gives it an environmental touch, a touch of human sentiments, thoughts, actions and reactions and the colour of the social, economic and political conditions of his time.

The artistic creations of man are in no way inferior to those of nature, in fact they help in bringing forth the beauties and bounties of nature. They are both supplementary and complementary to the art of nature. Allama Iqbal defining the role of an artist says:

تو شب آفریدی چراغ آفریدم　　سفال آفریدی ایاغ آفریدم
من آنم که از سنگ آئنه سازم　　من آنم که ازنیش نوشینه سازم

Thou created night, I created lamp—
Thou created sand and clay I created
a drinking bowl—
I am the one who turns stone
into a mirror—
I am the one who turns poison into
sweet syrup—

The foreward of Muraqua-e-Chughtai says that nature adversely affects the personality of an artist and obstructs the overflow of his expressions. The artists who get all absorbed in the beauties and bounties of nature, loses his own individuality. He can

neither fully reflect the charms of the nature nor the panorama of his own sentiments, desires, thoughts, actions and reactions. On the other hand those who blend the charms of nature with those of his own inner recesses create art of highest order.

| | |
|---|---|
| The artist who added to the charms of nature | آں هنر مندے که به فطرت فزود |
| Reveals the secrets of his own soul before others | راز خود را به نگاه ما کشود |
| He creates another world | آفریده کائنات دیگرے |
| It infuses a new life in the heart and soul of a man. | قلب رانجشد حیات دیگرے |

The real artist is the one who produces an art pulsating with life and warmth of finer feelings. This warmth is of two categories. One is the warmth of finer feelings and burning desires known in the terminology of literature as "Junoon" and the other is that of thought and intellect popularly known as "Khirad" in literature the antonym of "Junoon". The happy blending of the two form the basis of art—the great art.

The artists suffering from lack of faith in the righteousness of his cause and objective and depth of feelings, produce art which at best be categorised as "Ordinary" whereas those having firm faith, depth of feelings a burning desire for search of truth create art which transcending the barriers of time and place enters the realm of immortality.

The greatest objective of art is the service of humanity which could be achieved only if both perspiration and inspiration are added to it. In the words of Allama Iqbal:

| | |
|---|---|
| Be it colour, stone, brick, flute, words or sound | رنگ هو یا خشت و سنگ<br>چنگ هو یا حرف و صوت |
| The infusion of the life blood of the artist is required to turn it into a piece of art | معجزه فن کی هے خون جگر سے نمود |

Fine arts could be briefly defined as follows:

When the imagination of man works under the guidance of his intellect, utilitarian arts like tailoring, embroidery, carpet weaving hoisery, namda sazi, glass-ware etc. come into being.

But reversely when imagination gets an upper hand and the intellect is subordinated to its commands fine arts like poetry, paintings, caligraphy, oratory, music, dance etc. are created. And the happy blending of the two gives birth to art and culture.

Pakistani culture could be divided into the following three sections:

(*a*) The art and culture of the Sind Valley

(*b*) The Buddhist culture and civilization

(*c*) The Islamic art and culture.

The Sind Valley civilization is primarily based on the concept "Mother Goddess". Numerous stamps of those days have been recovered, the inscriptions on which could not be decyphered so far. The remains of Mohenjodaro indicate their building style the type of the houses they used to live in, their drainage system, the type of ornaments that they wore and their defence and fortification arrangements etc. etc.

Though the Aryans worship natural phenomena like sun, moon, rain, air, mountains, rveris etc. in place of idols, yet the concept of "Mother Goddess" is very much there in the form of "Mother Earth".

The Gandhara art and civilization which is considered to be more perfect and sophisticated compared to the art and culture of Sind Valley owes its origin to the happy blending of the art and culture of the Buddhists and the Greek. The basis of these civilisations is sculpture which centres round the carving of the figure of Buddha, numerous specimens of which are still preserved, in the Taxila museum.

Music, dance, drama and poetry were in the fore-front during the pre-dominance of Hindu culture but with the advent of Buddhism sculpture attained unprecedented heights of popularity.

Islam did not discourage any of the prevalent fine arts but introduced some new ones such as caligraphy, oratory and encouraged some of those arts which though in existence before were being ignored constantly such as architecture.

Islam regards Jehad and Shahadat as the sublimest of all human passions. According to its teachings, no one can achieve his objectives so long he does not learn to shed blood for the achievement of the higher values of life "those who do not get martyred, do not belong to my class" says a Persian line. کسے کہ کشتہ نہ شد از قبیلہ مانیست

Another Persian couplet runs as follows:

دگر رنگے ازیں خوشتر نہ دیدم     بہ خون خویش تصویرش کشیدم

I drew his (Beloved's) portrait
with my life blood since I could
not find a better colour anywhere
than that.

Thus the main objective of all fine arts is to awaken the "superman" hidden inside every man and to learn to make great sacrifices for the attainment of the higher values of life.

Once Mohammad Marmaduke, Yakhbal, a famous translator of the Holy Quran posed the following question to his audience "supposing a room having a child and a piece of art inside catches fire and only one of the two could be saved, whom would you rush to save?" The majority of the audience said that they would like to save the piece of art but Mr. Yakhbal told them that he for one would try to save the child since "if man lives he can create many more pieces of art." This shows the importance that Islam attaches to "man".

Before the advent of Islam, the conception of art in the sub-continent was confined to the construction of tamples, erection of big stones in the streets and inscribing surmons on them. They preached recession from human society and renunciation of all wordly desires and possessions. But Islam taught them to live and die like a "man"—the greatest dynamic force on earth.

Islam brought to an end art's subservience to nature. It allowed art and culture a free hand to shape its own course of development and thus made them immortal.

Even today if one enters a temple or any other place of worship of non-Muslims he finds the atmosphere there so suffocating that he feels like running out for a breath of fresh air. The individuality of a man gets so crushed that he starts painting for life. On the contrary if one visits the tomb of Jehangir, a sombre place no doubt, but still the blooming flowers, the flowing river besides it, the vast expanse around makes you feel fresh and elevated. Even the worship of Muslims carries a sense of freshness, charm and expansion of the vistas of human mind and soul. The Hindu religion is exclusively introspective but Islam is extrovert in outlook and creates a happy communion between life and nature.

The construction of mosque is the basis of the Islamic architecture. In the beginning the building styles of mosques was simple and unsophisticated and consisted of only a hall and a rostrum for the people to offer their prayers and the priest to read his khutba respectively. Later, the considerations of beauty and symmetry also cropped into their building styles with the result that they became such specimens of fine art that even the best specimens of sculpture both of human and animal figures carvings were left far behind. The building constructed by the Muslims in the days when they were at the height of their glory are considered to be among the few wonders of the world. The Taj Mahal, the Red Fort, the Qutub Minar, the Shahi Mosque, the Jehangir's tomb, the Masjid Wazir Khan are not only the finest specimen of architecture but also of the art of wall carvings.

The Muslim architects have made beautiful and artistic patterns with Khat-e-Naskh on the walls of mosques and forts. The words بسم الله الرحمٰن الرحيم and other verses from the Holy Quran have been inscribed so artistically that one fails to find proper words to describe their beauty.

Besides fine patterns of inscriptions are also found on utensils, grassware and other buildings. Attractive patterns were also made on the margins of books and the Holy Quran. In those days the paper manufacturers, the paper dyers, the caligraphists, the

book binders with mutual consultations and collaborations prepared books which drew appreciation from whosoever saw them. Behzad attained fame and recognition in the days of Sultan Husain Mirza (1473-1506 A.D). The style of caligraphy adopted by him in writing Bostan-e-Saadi which is yet preserved in Cairo museum, shows that Behzad believed in maintaining ancient traditions. He however surpassed his predecessors in the matter of his colour scheme and colour patterns. In the field of inscription also he founded an entirely new and original style. It is a combination of the exquisiteness of the Chinese style, the finesse of the Manvi school of painting, the artistry of the style of Central Asia and the boldness of the Arabic designs. The famous artist Mr. Abdul Rehman Chughtai who rendered into paintings the Dwan-e-Ghalib, also follows the style of Behzad. His paintings show how colours he made to work at the counsel of man.

Akbar and Humayun gave vogue to the art of making inscriptions and patterns on walls and ceilings in the sub-continent. Thus one of the styles of Behzad became popular in the sub-continent. An entirely new trend, in which the lines, angles and colour schemes resemble those of Behzad but the themes are different from the one's chosen by him came into being with the blending of the Mughal influences the traditions fo Iran. Some of the patterns clearly depict the culture of Indo-Pakistan sub-continent, the paintings of the flowers and the birds mostly bring forth the culture of this region.

Numerous hand-written copies of books in various designs are still available in Pakistan, every dot and dash of which is reflection of the art, sense of beauty and proportion and self-confidence of the artists.

Numerous pieces of fine arts of the Islamic and pre-Islamic days could be mentioned to substantiate the point. But this is an exercise in futility.

What we are here for is to determine as to what is Pakistani art and culture? It may be mentioned here that the quality and nature of art is closely related to and reflective of the social, economic, political and other conditions of the society. Great and sublime art cannot be created in a materialistic society suffering from social evils. Fine arts of abiding value can be produced only in a dynamic society throbbing with life.

The failure to recognise the value of ancient art and culture and an effort to sever all connection with it amounts to historical suicide. But stopping at them and taking them to be the last word on art and culture is also tantamount to the murder of one's own creative genius and to darken one's own future. The ancient arts are a means of discovering one's own self while making our ancient cultural heritage as our guide, we have to mould and recreate them in accordance with the demands and requirements of our own times.

Pakistan is like a bunch of flowers which contains flowers of various colours and hues. Characters of divergent and diverse nature are found here. Here we find that courageous mother who when received the news of the martyrdom of her son, asked the reporter whether her son received the bullet wounds at his back or breast and when told that it was on the breast thanked the Almighty God that her son did not desecrate the milk of his mother. We also find here that Maryam liked innocent mother who when

asked by Shah Ahmad Abdali, as to how did her son voluntarily return him his territory, after having conquered it replied that she always performed "wazoo" before allowing her son to suck her milk. On one hand we have the mother who at hearing the news that her son "Sher Khan" had been killed in the war said that she would give the name of "Sher Khan" to all the children of her family and train them on the same lines as she had trained her son Sher Khan so that hundreds of Sher Khans may get up and take his place and on the other we find the mother who reads the verses of Shah Abdul Latif Bhatai into the years of her new born babies. That explains why a research scholar when asked to define Pakistani culture said that we will have to turn to our villages to find our real culture since it has receded into villages because of the pressures and glaring light of modern Western civilization. And since no basic and healthy change has taken place in our society, the villages were sticking to it.

The real source of Pakistani culture and civilisation are the people of Pakistan themselves. Their traditions, their rites of birth and death, their marriage rites, the songs, sweet and sad, the dances, their tales, their innocent behaviour, their sincerity, their words of wisdom, their experiences all combine to constitute our culture and art. We see that despite different languages being spoken at different places, despite the variety of dance and music styles prevalent in different regions, there does exist a strange similarity between them. And, in fact, the greatest and the most precious phenomenon of art and culture is that it should depict the sweet songs of running streams, flowing rivers and lashing rivulets and thus ultimately become reflective of the surging waves of the sea in which all those spring and rivulets fall. In the words of a poet—After having sucked the sweet juice of the fruits of centuries, the world has reached realm of your youth and beauty

کتنی صدیوں کے چمن زاروں کا رس پیتی ہوئی
آج یہ دنیا ترے حسن جواں تک پہنچی

How can you hide your face from me since my tale comprises of the wrinkles of your eye brows and the ringlets of your hair.

تو کہاں سے چھپ سکے گا ۔ مری داستاں میں شامل
ترے آبروؤں کے بل ہیں ترے گیسوؤں کے خم ہیں

# Art and Culture in Pakistan

*By*

*Ata Shad*

After the achievement of political freedom, the newly independent countries, in their bid to attain freedom of thought and expression, concentrate more and more on the development and identification of their national culture and fine arts. This is a natural reaction which results in the smoothening of the difficult path and accomplishment of the ticklish task of creation of art and fulfillment of the demands of cultural expression of national sentiments and aspirations.

In Pakistan, which happens to be not only a newly independent State but also a new-born one, this question has naturally gained added importance. Having come into existence because of its peculiar national identity, distinctly different from others, it has to determine and identify its fine arts and establish its cultural entity in the long, in fact, centuries old cultural background as well as new geographical frontiers, unifying it into a new well-integrated nation.

Unfortunately, Pakistani culture could not be clearly defined and distinctly identified so far, since a lot of confusion exists in the minds of the people on this subject. While one section of our intellectuals is not prepared to accept or even recognise the existence of any culture other than that of North India and the fine arts that developed in its wake, the other insists on definition of culture with reference to the 5000 year old history of Taxila. The historical fact, however, is that Pakistan is a new state born on August 14, 1974. While the historical, political, religious and cultural factors responsible for its birth, are spread over one thousand year old existence of Muslims of the Sub-continent, it emerged as a new nation within the framework of new physical environments and geographical frontiers.

These peculiar factors with particular reference to physical limitations and geographical frontiers will have to be kept in view at any effort at the identification of our culture and fine arts. Importance will perforce have to be given to factors which have their grounding in the soil of the country. This does not, however, mean that we have severed our connection with the cultural and the historical background inherited by us from the Muslims of the Sub-continent. Those who think otherwise are sadly mistaken since

we did not emerge as a new nation on August 14,1947 on the map of the earth from vacuum but reached this stage after passing through a long journey of historical progressive process in which the Muslims of the Sub-continent have an equal share.

Moreover, culture is not a static thing. It does not end at any particular point. It is a continuous progressive and creative process. It borrows its antiquity and traditions from the distant past, owes its beauty colour and splendour to present-day realities and responds to the call of new creative instincts in the light of deep insight and faith in its future. The intellectuals having scientific outlook and insight into the law of dynamism, realize that the law applies to culture and creative arts as it does do other aspects of life. So far I have tried to establish that Pakistan, on the one hand has inherited the culture of the Muslims of the Sub-continent and on the other new geographical frontiers and that any attempt at proper identification of its culture could only be made within the context of both these factors. This may sound a bit unpleasant to those who not only insist that the culture of Pakistan is the culture of North India but also that it was the real Islamic culture. This may be an attempt to give religious sanctity to the culture of their liking.

No student of history can deny the love and respect that we have for the culture of the valley of Ganges and Jamna alongwith the traits of Islamic culture obsorbed by it. That explains why all the component parts of Pakistan have willingly accepted Urdu as their national language. I am also proud of the fact that I belong to a Province (Baluchistan) which was the first to adopt Urdu as its national language. This also proves that none of the component parts of Pakistan dissociated itself from the culture of Muslims of the Sub-continent. Rather they accepted willingly and adopted voluntarily what could be retained from it in the interests of proper identification of Pakistani nationhood. There could, however, be no denying the fact that Pakistan's culture could not be any thing else except the sum total of the cultures of those regions of Indus Valley which now constitute Pakistan.

Citing the example of Urdu, it could be stated that the contribution made by us in the development of Urdu remains our cultural and literary heritage which has to be accepted in the interests of the continuity of the process of creative art and literature. But that could not be described as the literature of Pakistan which could only be the one being produced within the geographical limits of Pakistan and which has its grounding in the soil of this country. The new generation that has come of age after the establishment of Pakistan is absolutely unaware of the idioms, proverbs and expressions which found their way into Urdu in the wake of the culture of Qilla-e-Mualla. The Urdu that we speak today and which is the national language of this country is the Urdu which owes its existence to its contact with the soils of Punjab, Sind, NWFP and Baluchistan. This is also true about other fine arts such as caligraphy, photography, architecture, dance, music, dress, mode of dress and decoration of homes and a host of allied subjects. Sure enough there was no Pakistani hue and colour in that before the appearance of that country on the map of the world. The culture of those days reflected the artistic manifestations of the thinking, the sentiments, the aspirations and mode of living of the ruling dynasties of India as well as the people's living in different regions of that country. Even the cultural trends of the different Muslim dynasties that ruled India were diverse from each other reflecting consciously or subconsciously the likes and dislikes of different rulers. But strangely enough all these

trends were labelled as "Islamic" by the intellectuals and the historians, forgetting the fact that culture emerges from the soil of a particular country and not from its faith and ideology.

That explains why the Muslims themselves did not draw any hard and fast definition of culture and art. Though Arab was the centre of Islam and the Arabs themselves had a distinct and rich cultural, linguistic, literary artistic and creative trends of their own, but still with the spread of Islam in different lands, the Arab culture absorbed the traits of Iranian culture. Specially in the period of Abbasids and Umaiyids, the Iranian traits became more pronounced even than the Arab ones. It may be mentioned here that even till as late as the Usmania period, there was no conception of Islamic culture as such.

Culture as said earlier has unison with the soil of a country and religion with the soul of man and as such every Muslim country has a culture of its own clearly and distinctly different from that of the other. Even today the architecture of Indonesia is known as Indonesian architecture and not as Islamic one. Similarly, Arabs still call their music, Arabic music, and not Islamic music. This proves that culture has its roots in the soil of the country and not in the faith of the people.

The folk dances, the folk music and other branches of folk lore sensitively respond to the local geographical and physical conditions and change with a change in them. The musical tunes and the dancing steps reflect the changes in weather conditions, agricultural produce and natural surroundings of a particular region. The national culture, on the other hand is happy blending of all the cultural trends present in a country.

As the seeds that automatically fall down from the flowers and fruit in a garden sometime get buried in the ground together and when they sprout again they produce an altogether new brand of flowers and fruits, the national culture is the product of blending of regional cultures.

The basic culture of the different regions of Pakistan is now passing through this process of blending and is now well on the road to assuming the shape of a national culture, provided no serious obstructions are placed in its way.

It may be also mentioned here that the identification of Pakistan's culture cannot be done with a reference to the 5000 years old Mohenjodaro, Harappa and Gandhara civilizations. The Semitic and the Aryan civilizations which emerged much later also left indelible marks on the modes of living and way of thinking of the people of these regions and they too played a significant part in shaping the culture of these areas. Similarly the advent of Arabs in 715 Hijri and the Turks, Afghans and Mughals afterwards introduced new trends in their cultural heritage. The 200 years of British rule gave it altogether a new dimension.

These were the diverse and divergent cultural trends that Pakistan inherited from the Sub-continent. It started with its new journey in new surroundings with this ancient cultural heritage as its base. It made itself feel at home in its new abode and acquired freshness, colour and beauty from the soil of Punjab, Sind and mountains of NWFP and Baluchistan. This new emerging culture is the culture of Pakistan no matter whether it has its roots in

5000 year old civilization of Harappa, Mohenjodaro and Gandhara, or those of the Muslim dynasties that ruled India or those of other Muslim countries.

A few words now about the proper identification, preservation of Pakistan fine arts and culture. Unfortunately some people regard culture as being un-Islamic by virtue of its very nature. They discard as un-Islamic everything except a particular type of Pyjamas and Kurtas. But I do not regard it as significant enough for a discussion from this august forum. A mention of it was, however, necessary since some people poison the thinking of others on the subject and it is the responsibility of the intellectuals to nip this evil in the bud. Besides an effort has also to be made to bring dance and music and other fine arts out of the abodes of prostitutes and make a resolute effort to give these inspiring and heart warming arts their proper and dignified palace in society. It is also the responsibility of film and T. V. authorities to present the culture of all the four provinces of Pakistan in their true perspective, otherwise even the people of Punjab will get sick of seeing on screen the culture supposed to be Punjabi culture, no matter whether they own it or not.

# We and Our Culture

*By*

*Khatir Ghazanavi*

The word "culture" has become so common and is being used so loosely that it has almost lost its real meaning and connotation. Like "exploitation" this word too has become much too familiar and as such some attributes popularly associated with "culture" automatically come to mind as soon as this word is uttered. Similarly some popular tunes start dinning in one's ears and vague images appear before one's mind's eyes.

But the basic question remains whether the word culture really connotes what it is generally taken to indicate. And it is precisely for defining and determining the connotation of culture that we all have assembled on this platform today.

To tell you the truth defining culture is not as easy as it appears to be. Culture, in fact, is the sum total of all that the man has undergone by way of experiences and achievements right from the inception of history todate.

The inner instincts of man, his thought processes, his behaviour, his instinctive and sentimental actions and reactions, his religious faith, his social and political background, his history and traditions, his language, literature, folk songs, folk music and folktales inherited by him, the birth and death rites, the marriage customs, the economic conditions prevailing in a particular region, the industrial development of an area, the dresses in fashion and the games popular at a particular place all form part of the elements which constitute culture.

Though basically culture emanates from the fulfilment of the physical requirements of a man but still it is culture and culture alone which differentiates him from animals. A man does not fulfil all his desires in his capacity as an "animal". Rather he makes these serve as a medium, through which he, in his capacity as an active and vocal member of human society, an important link in the chain of and the continuity of history and traditions of human race, as an active and hard working agent of human family, not only gives shape to the physical elements but also employs them to his advantage.

When we look upon our culture from this angle and look back at our history and civilization, as glorification and elevation of our cultural heritage and viewing it with love and respect also forms a part of our responsibilities. We wonder, if Gandhara is the real source of our culture, the highest specimen of which is the "fasting Buddha" which we proudly show to foreign visitors. We feel at a loss to decide whether or not the symmetry

and the finish of the stone idols preserved at Taxila reflected our own mental equilibrium and balance. Then our thoughts are swayed to the replica of Mohenjodaro..dancer made of the plaster of Paris which decorates the drawing rooms of many of our dignitaries and is presented as being the symbols of the continuity of the art of dance in this region and we again start wondering whether Taxila, Takhtbai and Mohenjodaro are the main-springs of our culture. But our sense of bewilderment does not end here. Sometimes we feel that Taj Mahal, Qutub Minar and Jamia Masjid which though being fine specimen of Islamic style of building, now belong to an alien country, form the mainstream of our cultural heritage. Then suddenly the India Office liberary suddenly enters into the competition and claims the parenthood of our culture. Thus the basic question as to what forms the real source of the cultural heritage of our country which came into being only 27 years ago, gets all the more jumbled up and confused.

The historical age of our country is in fact the turning point from where our thoughts could either take a turn in the right direction or go astray.

Pakistan is an embodiment of the two-nation theory. This gives us a clear sense of direction and severs all our connections with idols, idol makers, temples and temple dancers. With this sense of direction sprout up the carvings on mosques and minarets before our minds eyes. But again this establishes a link with Taj Mahal and Qutub Minar.

This gives rise to another question, that is, whether culture is or is not above geographical frontiers.

In my opinion culture, like the sweet fragrance of a flower is both confined to and is above the physical borders. The flower remains confined to the four walls of a garden but its fragrance spreads all over the place. Again like the fragrance of a flower, the sweet smell of culture spreads only when the garden is in full bloom. The Islamic culture spread all over the world only during the days of glory of Islam.

While characterising Pakistan as an Islamic country we automatically own Islamic culture since Islam is not only a faith but a complete code of life and cultures the sum total of all that constitutes life. Unfortunately the conservative elements have confined the Islamic culture to Namaz, Roza, Haj and Zakat. But if we want to know the real picture of Islamic culture we will have to turn towards China for the model. Believe me this is no cliche, it is a fact which I know for certain since I have seen it with my own eyes. There is no theft, no smuggling, no abduction, no adultery in China. They do not even quarrel over money, land and women. Though they do not offer Namaz or keep fast or go for Hajj but they, by their actions present a true picture of the Muslims of Middle Ages. In our country most of the people keep on thinking and planning to acquire earthly possessions even when they are offering prayers or performing Haj. How many people in this country really deserve to be the inheritors of Islamic culture. How can the Pakistani culture spread its sweet fragrance outside its geographical frontiers when some of its own people keep on trying to divide it into four water-tight compartments. Besides culture, our literary and educational organisations are being divided into four parts. We do not agree with each other on the issue of language and dress. How do we explain this dissention into our ranks and what is going to be its ultimate outcome. Can we stop this process of disintegration and besides is it worth it?

# Utilization of Art and Culture in Common Life

*By*

*S. A. S. Bokhari*

Ladies and Gentlemen,

It is probably since the end of the 2nd World War that we, the inhabitants of this globe have entered an era of acquaintance and knowing each other. Since, on account of the new ways and means of communications the World has now become much smaller than it was in the beginning of this century. Every nation on this earth wants to know other nations, and at the same time to make itself known to them. To know a nation is, in simple words, to know the Art and Culture of it. And Art and Culture are the words which cover almost every thing connected with the country and life of a nation or a people. Painting, music, dance, Folklore, rites, customs, fairs, gatherings, dresses every thing peculiar and particular to a people comes under this title. In Pashto there is an old proverb "Ignorance is Darkness" that means until and unless you know a person, due to ignorances you are apt to make great mistakes in judging him. The same is the case with the present day nations, too. That is why every advanced or developed or under-developed nation of the world of ours, is doing its best and spending lots of money in making itself known to the remaining world and thus removing the curtain of ignorance which hangs between it and the other nations of the world, especially with whom it wants to make some friendly relations.

To day I have the opportunity to express my feelings and views about how our country, Pakistan is being introduced by our departments concerned abroad to the other world.

I would like to make a mention of some of my own experiences. In 1961 when I was leaving Karachi for abroad I had to pass my luggage through the custom. "Open it"; the Officer concerned gave order pointing to my box. I opened it and he began to pick up and throw this way and that my clothes and other articles which I had packed in the box with such a great care. It was his duty and though he was a little bit rough, but I did not mind. In the meanwhile he kept on talking and suddenly asked me "So you are a Professor in Kabul?" I checked and corrected him, "Not in Kabul but in Peshawar". Oh you are from the Peshawar University then? On my affirmation he stopped the search and looking at my black Karakuli cap, Said "Sure you are from Peshawar". He smiled and let me close my

box. You know it was Karakuli cap that misled him to my being a Afghanistani. While this was the particular design of cap prescribed by the Quaid-e-Azam as a part of our National dress and known commonly as Jinnah cap. But since the people did not pay any heed to it, this particular part of the Pakistan National Dress was mistaken as part of a foreign dress.

A similar incident happened to me in London. A few days later I was sitting in the famous Trafalgar Square. Two girls and a boy came and sat down by my left side and a gentleman and a lady to my right. After a while the girls asked me "Are you from Afghanistan?" 'No', I replied, I belong to Pakistan. "Pakistan"? What? is it a city or some thing? No, it is a country many a time as big as your country. Where this Country is? On this I explained that this country has been under the Union Jack for a long time. Then it was called India. But on the independence the former India was divided into two parts, the smaller part is named as Pakistan. "Oh you mean India?, she said "No! Formerly it *was* India but now it is Pakistan. 'Pakistan': 'Oh I see was a reply: but she was still not satisfied.

One more example I may be allowed to quote once I was invited by a well-to-do family in Flint. My hosts the 'Carpenters Family' included man and wife and three small children of approximately from 7 to 12 years of age. When I reached Flint they were waiting for me near a Church, the appointed place, and then took me home. On the way the children wanted me to talk about my country. I did a bit. But when I reached their house. I saw some half dozen books on the table in the living room, which Mrs. Carpenter had purchased for the children before-hand, so that the children may know some thing about the Nationality and the country of their coming guest. But strange to say four of the books were about India and the remaining two were of general type about animals and birds all the world over. My hostess regretted that she could not find a single book about or on Pakistan even in the big Book stores of Detriot, the fourth largest city of the U.S. Fromthese examples you may imagine the sad condition of our publicity and Information Departments (of that time, at least) abroad. I do not touch upon the failure of the Information and Publicity Departments in popularising and integrity of Pakistan within the settled areas of the country not to say any thing about our Tribal Areas and the country across. I have to say a lot about these points but at this moment this is outside of the scope of my article.

Some people confine Art and Culture to painting dance and music only, but it is not true—Art and Culture include everything in the life of a Nation. So the porjection of Art and Culture would mean projection and introduction of every aspect of life of a Nation. We have, on the general, not been able to introduce our country well in the foreign countries. Our first and foremost task should be to make our country, with all its Art and Culture, known to the world outside.

A Dutch Scholar who worked at Peshawar for some years, when he published his first book on the Pukhtuns and Pashto Tappas told me that he was the first man who has introduced my country to his country. Prior to this he said few persons knew about my country, Pakistan and its people. He was right. I am told that even the people of many of the Muslim countries did not know much about Pakistan. The Grand Muslim Summit

Conference was a blessing and a golden opportunity to fulfil this need. I do not know to what extent the use has been made of the opportunity. I have seen only one periodical that is Illustrated Pakistan. Probably it has been published in several languages. But the dim pictures in black and white are no attraction for a book like that.

Our country has perhaps more layers of cultures and civilizations in the past history. Mohenjo Daro, Harappa, Taxila and Gandhara civilization of Frontier Province are amongst the first few civilizations.

There are hundreds of places and mounts which need excavation in order to make new discoveries of great attraction to the foreign world. There is a lot of work yet to be done in connection with the old civilizations. While our own civilization that is Pakistani civilization is that of the Muslim era. Some Muslims brother countries are, let me dare say, making a great blunder in mixing up their Islamic culture with that the pre-Islamic one. Pre-Islamic civilisations of our country are no doubt a great attraction for the whole world but our pride should be in our Islamic civilisation which got moulded during the past thousand years and on which our present Islamic culture and life is based.

Now I turn to the practical side of this introduction or projection of our old and new cultures abroad.

Books, journals, pictorials, weeklies, slides films both of the TV and the Cinema and Radio are the main means of projecting it, and unfortunately none of these means of communications and propagation is working as it should be. I am sorry to say, but it is a fact that cannot be denied. The Government may be spending lots of money on the concerned Foreign Offices, but the result is quite regrettable. The reason is, as far as I understand, we have not yet established a culture common to all the Provinces of Pakistan. Regional differences such as in poetry, music and dances etc., shuld be blessing for our so-wide-a culture but we have made them a cause of separation. Take languages for example. During the British rule, there was no idea of such a question, that is about regional languages, except for Urdu and Hindi but now regional languages and our National language is being made a problem for us. Have we ever tried to make research and investigation in order to bring these languages together. Did we ever try to make the dress of one tribe or region popular in the other one? Quaid-e-Azam had prescribed a National Dress. Urdu was, and still is accepted as our National language. Am I speaking here in the heart of the country in my National language? Everything begins at home. If we ourselves do not care for our culture here, right in our own country how can we be expected to project it abroad. During the years I was in the U.S. a good number of VIP's visited that big country from Asia, Africa, Europe, Latin America and we saw most of them on the TV. Two VIPs from this subcontinent also happened to be there. One was our late Field Martial Muhammad Ayub Khan and the other Pandit Jawahar Lal Nehru. Our President was dressed in well tailored suit of foreign cloth while the Prime Minister of India was wearing his usual Achkan, Choridar Pajama and Ghandi cap. What a difference could be seen between the two patriots. Field Martial was soon forgotten, while Pandit Nehru remained in the hearts of the people for long. The hair-dressers are talkative every where; in U. S. too. My hair dresser once asked me whether we do not have any National Dress?

I can go on quoting examples but this one example of the two leaders will suffice to bring home the fact that while we have been neglecting our culture ourselves, how can we be able to develop it and attract the remaining world to it?

I remember, before partition, there was a good number of excellent musicians in Peshawar. Some died in utmost poverty and ignorance. There is no patronage of Art in our country. The houses of Patyala, Bhopal, Gowaliyar and others, along with Master Musicians were mostly left in India. The first thing in this connection is to patronise Fine Arts and produce real great masters and then only we will be able to look out to the out-side-world. I am not expected to speak on the position of Art and Culture in the land so I must forego this aspect but this is the base and without a base no building what so ever can be erected. First we will have to make the base strong enough to raise the sky scrapers on it.

During the second World War the Publicity and Information Departments of the then British Government were at the peak of their activities, Besides the books, pamphlets and periodicals etc., they made films and the travelling units, which travelled from village to village and showed the films to the villagers, and although the British were considered foreign usurpers. of our land, and movements of freedom were on their height, still effect of these film was obvious. Ours is an ignorant and illiterate country I think such films for various informational and educational purpose are a must for our country. Most of these films can be shown in foreign countries with a lot of success. Some one may say that some of the Foreign Offices do manage to show feature films on various occasions in some foreign countries. Here I once again have to turn to my own experience.

In the U. S. our neighbours the Hindus who are in large numbers there everywhere celebrate a number of occasions like Tagore's Day, Independence Day, Ghandi Day and so many other days, beside music concerts, dance parties etc. On these days they invite the Americans in large numbers. Almost all of their functions prove to be a success, at least from the point of view of propaganda. In 1962 the Pakistani Students and others present there, like me, got together to celebrate our Independence Day. We had nothing to decorate the function with and to make a show of it in Ann Arbor. So through the Association we wrote to our Embassy. The Embassy at first showed its helplessness in supplying us with say a feature or documentary film or such other things to be exhibited. But on our repeated requests they, right at the eleventh hour, sent us an old feature film for the purpose. Please remember that Michigan is one of the five best Universities of the United States, where we wanted to make a show. The picture was so old torn, uninteresting and dull that even the Pakistani's got bored in the very beginning of it, so we had to drop it after the interval. The second thing that we were honoured with was a set of new currency notes in an ordinary picture frame: Imagine: what a master piece to attract the Americans with. Our programme would have been a total failure but thanks to the Qawali party that we had arranged. The musical instruments of our country were a problem and we had to get a pair of Tabla, on a handsome security from Detroit.

The Government is, as I understand, spending millions of rupees on the Information and Publicity Departments as well as the so called Art Centres and Societies. I wonder with what results.

Now I come direct to the question how we will be able to project our Art and Culture abroad. I have already named the major means for it that is Books, Periodicals, Pictorial magazines, Radio, Records, Pictures, Slides, Films and TV films etc.

These are the means which should be utilised for the purpose. If I were the authority I would have opened a separate department for the purpose, in order to publish books, booklets, periodicals, pictorials etc., and to make a lot of films tapes and slides etc., to be utilised not only abroad but also within the country.

The special department that I have suggested should make a good number of such films, books etc., that introduces our Music, Dances and Art etc., to the fullest of their beauty and then our embassies should be provided with these films etc., in good quantity. But one thing I must bring to the notice of the auhorities that the books, magazines and films etc., should be written, and prepared from the points of view, and the interest of the country for which they are meant. For example, our feature films are almost all third grade. Our people make film only to earn money and so follow the taste of the common rather let me say vulgar people. It is since a few years that Pashto films are being made one after another while the first film made before partition was a total failure. I am told that the Pashto films are made because these cost little and earn more. That is why everybody is interested in making Pashto film now. These films are, as most other Urdu and Panjabi films, composed of the same elements that is a love story, ultra romantic scenes, vulgar songs, and movements and dances. In our country a small water fall or dripping fountains in a mountains may be of a little bit attraction but not for a country where the Niagra Falls present a colourful dream land of romance. Those people are interested in what they don't have for example, they are interested in simple life of our villages, tribal ways and customs, muddy houses and not in the beautiful Kothis of Saigal and Adamji. These are such things that the foreign tourists come to our countries to enjoy. They enjoy such people and places which they can't find in their own country. These people usually take pictures of such quaint things and scenes and print and publish them in there own countries. A few years back I purchased a set of beautiful cards bearing pictures of Kailash or Kafar Women etc., and wanted to send them to my friend on the occasion of Christmas abroad, just before I was putting the cards into the envelopes I saw the words printed on the cards "Made in U.S.A." and so I dropped the idea of sending these cards to USA—that is the coal to New Castle.

I was sorry to note it because the things which we aught to print and publish, had already been done by the foreigners, while I was in US I made some water colour paintings. My American friends appreciated the paintings very much not because the pictures were some kinds of master pieces but merely because these conveyed the true life of our country. One of the pictures was a scene from a Pathan Hujra, the other a village well and the other a village tonga, a Mela (Fair) and so on. On my return I distributed all those pictures amongst my friends there. We do have some books now on Pakistan but the pictures most of them are in black and white and you know a picture of the Shahi Masjid, or Shalimar, or Swat Valley in black and white is no attraction at all. These must be printed beautifully in colours, similar is the case with the Cinema and TV films and slides etc., too.

Now a few words about Music. I remember in the beginning of the talkie films, here in the sub-continent, theatre had not lost its value. Some great theatrical companies still existed and dramatic clubs were found in every great city of the country. I remember some four dramatic clubs in a backward city like Peshawar. There might have been great numbers of such clubs in the big cities like Lahore and Karachi. The Peshawar Dramatic clubs had only male members and almost all of them were amateurs. The music side of the clubs had well experienced hands available to them; especially the master of Harmonium, Tabla and Clarionet etc., who had worked in great Parsi Theatrical companies. Out of these geat masters, only one is alive and is probably in a neighbouring country only for lack of patronage at home.

Our old, specially the classical, music masters are disappearing one by one and the Western orchestra is almost taking their place in TV, Radio and Films. The classical music and folk songs etc., must not be only preserved but encouraged. The Department to which I just alluded, should patronise them. Some schools for the purpose, I mean teaching music and dances etc., should be opened not only in the Universities but also in backward cities like Peshawar, Rawalpindi, Multan, Quetta and Hyderabad. Lahore and Karachi probably already have music schools. The folk music and songs are appreciated every where. The West is now tired of that heavy Western Orchestra and will surely turn its ear to the Eastern light and melodious music.

I had made a mistake not to take tapes of our folk music with me to the foreign countries and as every body showed interest in our folk songs and music, I had to get a copy of a record of Afghanistan Music prepared by the Unesco. Most of these songs and music belonged to our side of the border; that is the music of the Pakistani Pathans and Unesco had recorded them as Afghanistan Music. I still do not know whether the Unesco has prepared any records under the title of Pakistani Music. Pakistan is certainly the home and inheritor of classical music once belonged to the undivided India, descendents of the great families of Gawaliyar, Bhopal and Patyala etc., and the great masters wherever they are must be brought to Pakistan, if they have not yet settled here. They should be patronised and encouraged to keep the traditions alive. The classical music I am sorry to say, is vanishing away for lack of patronage and encouragement. I was once told that one of such Masters of music was personally patronised by Pandit Nehru and made to leave Pakistan for India. This must not happen rather great masters should be attracted to Pakistan. There are no Nawabs and Mahrajas to patronise them, it is only the Government that should keep the tradition alive.

Now I turn to dance business, which is an integral part of Fine Arts. There are two main types of our dances, one, folk dances and two; classical dances. Folk dances no doubt have developed to great extent. The Pathan Khattak dance, for example, was not half as much developed some thirty years back and there is still scope for furthering the development, similar is the case with other folk dances of the country like Jhumar, Jamalo, Kathak, Luddi and Pathan Shadawla, Atanr, Bhangra (it is somewhat different from Panjabi Bhangra). But I am sorry to say that just like classical music which is an inheritage of ours, the classical dances are also vanishing. Common people no doubt, do not have much interest in the classical music, but with respect to the dances the classical dances

are appreciated by all. There are very few classical dancers left in our country. In India these dances are not only patronised by the temples and public but also by the Government. A number of individuals have borne banner of classical dances even abroad; because these dances are very much appreciated there. There I met a sister of Mrs. Sarojani Naido, the famous political leader of India in Ann Arbor, who had taken permanent abode there and had opened her Indian Classical Dance School. I was invited to witness such a dance performed by her American disciples. It was without music and she had to give the rhythm by saying ta ta thay thay, all time over, but it was really an excellent performance. I must make a mention of one nice girl Zohra Anam known as Cooki. She was from East Pakistan now Bangla Desh, but then it was an integral part of Pakistan. She had a good hand at East Pakistan dances but was a little bit haughty and did not mix up with the Pakistanis. She became a good friend of mine later but unfortunately did not have any chance to see her performance except for a twist on the occasion of her Birthday Party. By quoting these examples I mean that the Government should encourage those students with stipends and scholarships who have good hand at some of the Fine Art so that they may be able to represent Pakistani Arts abroad. The symbolic dances, dance dramas or the operas are not very successful in our country. We cannot compete with China or America in this field, it is only the classical dance which has great attraction for those peoples.

My article, I am afraid has became too lengthy so I finish it by making some suggestions not only to the Pakistan National Council of the Arts but to the Government too- The Council should open its offices in all rich centres of Arts like Peshawar, Quetta, Multan and Hyderabad. The present Arts Councils, at least at Peshawar have failed to fulfil the high purpose for which these centres and councils were established. The working body of this Council should, at present, have representatives from all these areas, and who should be really consulted in all matters. The Government should generously extend help to these centres in order to record folk songs and folk music language records etc., and to open music, painting and dance classes and to patronize the master hands in at various fields of arts. Auditorium and Concert Halls should be built in each Centre city of Pakistan. The Council should undertake with the cooperation of the Government Departments of Films and Information and TV to make feature historical, documentary films, pictures and slides and publish books, magazines, pictorials and booklets etc., and thus to help in introducing our arts and culture through these media to the remaining world. Good number of tours of excellent performers should be arranged for Western and Third World countries. Offices should be opened in great cities of the foreign countries especially those with which Pakistan is interested to make strong friendly relations.

The Information Section of our Embassies should be manned with true talented and vigilant hands and not the Safarish Alis so that more of "Days" like Quaid-e-Azam Day, Independence Day, Iqbal Day, Sir Syed Day, Jamaluddin Afghani Day, Eid Festivals etc., etc., be celebrated throughout the foreign countries and these offices may be enabled to provide every big city with sufficient material, good enough to attract, influence and entertain the friends of Pakistanis abroad.

Thank you.

# Cultural Renaissance in Pakistan

*By*

*Mr. Bashir Ahmad Dar*

The word culture is a multi-dimensional concept and can be and has been interpreted differently by people interested in its different facets. But my concern here is a limited one. I wish to deal with a particular facet of culture that deals with the preservation, cultivation and dissemination of our cultural heritage that is enshrined in books of inestimable value written by scholars of different nations during the last thirteen hundred years. The grim spectacle of this treasure of books, being stored in the different libraries of the world and other known and un-known places, is really heart-rending. Back in 1911, Iqbal drew our attention to this tragedy in one of his poems addressed to Young Muslims. "When we failed to make use of our cultural heritage left us by our ancestors," he says, "we met our doom. Loss of political power is no doubt a painful phenomenon but we cannot but submit to the inexorable law of Nature. Yet when we see in Europe those pearls of knowledge, innumerable books written and compiled by our ancestors in all spheres of knowledge, one really feels heart-sick."

Unfortunately, the position still remains the same. If we in Pakistan wish to bring about cultural renaissance that is to be Islamic in spirit and in its ruling concepts, we must redeem this situation at the earliest opportunity. This brief paper tries to put before you certain concrete steps to achieve these objectives.

The culture that we are speaking about and which we wish to resuscitate and enliven, came into being in the seventh century of the Christian era. It had a revelational basis but was inspired by the rational approach of the Quran to the problems of life here and now. It supplied both the motive force and the main guiding principles for it but the ground into which it put the seeds was already there, waiting for the manure and the skilful hands of sturdy new husbandsmen. This ground was the Judeo-Christian Hellenistic and Magian cultures, which, during this period, employed Greek and Syriac languages. But the important question for us here is: how did this new culture come into being ?—this culture that ruled the minds and hearts of the people for almost a millennium? The simple answer is: through continuous intellectual activity that expressed itself in the form of books.

During the Abbasid period, an institution was established in Baghdad for the purpose of rendering this ancient store-house of wisdom, viz. the experiences of Christian-Hell enistic

and Magian cultures, into Arabic. The institution worked under State patronage and tried to cover all available literature on philosophy, mathematics, science, medicine, etc. Hundreds of people devoted all their lives to accomplishing this stupendous task which in reality laid the foundation of a great intellectual revolution, a revolution that changed the face of the world and on which the structure of this new culture of ours was laid.

In the second generation after these translations, original work began to make its appearance in almost all the spheres of arts and sciences. For more than seven hundred years the Muslim scholars led the world in all intellectual pursuits and people from all corners of the earth flocked to their seats of learning to acquire knowledge.

It is an undeniable fact that the Muslims did remarkable original work in different fields of knowledge although the Western scholars are still reluctant to accept this truth. Even where this is accepted as, for example, by people like Satton, certain misgivings and doubts are expressed to minimise the significance of their role in world history. Being a student of philosophy, I can quote example from this discipline, although the facts are applicable in other cases as well. The revolt against deductive system of thought, for instance, manifested itself very early and finally matured in Ibn Taimiya who evolved the inductive system, and yet these scholars call him reactionary for no reason. But unfortunately this momentum for original work was brought to a dead end after the Mongol invasion in the thirteenth century. It is true the Muslims regained political power when the Mongols accepted Islam but the force for original work once thwarted could not regain its momentum.

**How Mu.lim Knowledge Passed to the West**

Arabic was then the language of culture and all those who came to learn at the Muslim seats of learning were compelled to learn it. The Jews and Christians then began to translate these books into Hebrew and Latin. This work of translation continued for more than a century. Hundreds of scholars spent their lives in making this treasure available to the people in their own language. It is fascinating study in itself how Arabic books, one by one, came to be translated into the then two intellectual languages of Europe. Arabic thought permeated everywhere, scholars discussed it in books and people talked about it everywhere they met and discussed problems: it formed the atmosphere in which the people breathed. Original thinking in the West started after this treasure had been made available to the people in their own language.

**Our Situation**

Our situation today in the Muslim World is what it was in the West during the fifteenth and sixteenth centuries. Western thought has permeated our life and most of us think and write in the spirit and terms of Western culture. It is for this reason that there is dearth of original thinking among us here. History seems to prove that a people can contribute truly fruitfully to the world culture only when they think, write and work in their own language. The examples of the Arabs in the eighth and of the Europeans in the 16th century are there before us.

There are two schools of thought here. One, those who are for wholesale acceptance of Western culture, with its secularism, nationalism, materialism along with many other important and un-important things. This thesis, I fear, if accepted, would be tantamount to denial of the identity of the culture that we call our own. Moreover, this would be opposed to the humanistic and egalitarian spirit of our culture that we are so anxious not only to retain and preserve but to develop and further enrich. But it does not mean, *ipso facto*, that we must accept the opposite trend of thought in toto, viz. total and absolute rejection of the Western culture. Iqbal is usually considered to belong to this group, as, for instance, his following verse:

مومن خود ، کافر افرنگ شو

Believe in thyself, deny the West.

Though his language is so often and so vehemently anti-West, in reality what he criticises most in his anti-west teachings is *our* attitude of intellectual subservience, bordering on servility, which is most often oppressingly evident and unfortunately retards natural growth and development of our intellectual life. But if you feel that Iqbal's criticism of western culture is unjustifiable, you can of course reject it too. To me, however, the substance of Iqbal's message is:

فکر شرق آزاد گردآو از فرنگ

that the thought pattern of the east be free from the shackles of west. And naturally this is the *sine qua non* of maintaining the identity of our culture and for the success of our efforts to consolidate it.

Pakistan being an ideological State, its integrity, strength and stability depends solely on how far we are prepared and willing to work for the revival and enrichment of Muslim culture. It depends, I feel, on the efforts we make in the following two directions :

(*i*) Assimilation of Western learning;

(*ii*) Building afresh on the foundation of our ancient heritage.

Unless the new culture that we wish to build is related to what our ancestors did in these fields a few centuries before, we would definitely fail to produce original thinking. I am here reminded of a profound verse of the great Rumi to which Iqbal refers in one of his books. In spite of all the learning that I have acquired from the east and west, says the complainant, my soul still feels sore and disjointed. Rumi's answer is:

دست هر نا اهل بیمارت کند　　　پیش مادر آ که تیمارت کند

The hand of the unworthy make thee ill,
come to thy 'mother' that she may take care of thee.

"Mother" here signifies the cultural heritage to which one belongs.

Thus for any cultural renaissance that is to be truly Pakistani,we must relate all our modern knowledge of arts and sciences to the thought—content of our ancient thinkers Unfortunately, modern Western scholarship, with very few notable exceptions, lacks true objectivity and its work, commendable in several respects, is marred by its prejudices which work specially in the case of Muslims. Out of 700 pages of Windleband's famous History of Philosophy, only a few lines are devoted to Muslim thought and these few too deal with Averroes. In the History of Philosophy by such an enlightened thinker as Bertrand Russell only 4 out of 900 pages are devoted to Muslim thinkers. The same must be the case with the histories of medicine and mathematics. Muslim contributions to the sciences and arts are usually absolutely left out.

In the light of these examples our duty is to rectify this mistake and give proper place to Muslim thought in the history of World Thought and show how present-day philosophy (and similarly, medicine, mathematics, astronomy, physics, etc.) grew naturally and spontaneously out of the rich thought developed by the Muslims. A few examples will clarify my point. The dichotomy of phenomenon and noumenon in Kant, problem of time and levels of self in Bergson, problem of essence and existence in Existenelialism, were common problems of philosophy and psychology among Muslims in earlier days; only they have lost their complexion being bred and nurtured in alien lands. The philosophies of Descartes, Leibnitz and Spinoza were exposition and continuation of problems familiar to Muslim intellectuals of those days. We must relate the problems of modern philosophy once again to the frame-work of Muslim thought and thus attempt a new orientation in our thought and culture.

**Our Task**

One of our first tasks is to render into our language all the work done by our ancient thinkers or done under their inspiration in all branches of learning. Priorities must first be determined and work started in the fields of science, philosophy, comparative religion, mathematics and then theology, mysticism and other allied branches, arts and literature.

2. There are thousands of books, in Persian and Arabic, that have not yet been printed and are lying in the form of manuscripts in the different libraries of the world. We should, in the first instance, confine ourselves to the manuscripts, in the libraries in Pakistan Another aspect of this work is to establish a committee of competent scholars who should visit villages which had been centres of intellectual activity in the past and important towns and locate the manuscripts which should be acquired if possible or photographed and catalogued. There should be no delay in this regard, for we already seem to be losing this treasure.

A comprehensive catalogue of all manuscripts should be prepared and priorities fixed after which they should be properly and scientifically edited and printed. It is a tremendous work in which all available talent in the country can be profitably utilised. We must also seek collaboration from scholars in other countries, specially the Muslim World, interested in these disciplines.

3. Important books in English, French, German, Russian and other languages should be rendered into our language.

**Work Already Done**

Long before partition, a Board of Translation was set up in Hyderabad, India, under State patronage. But its objective was mainly confined to translating into Urdu books which could serve as text books for different subjects in the Osmania University. Within that limited field it did excellent work. Another institution of great importance was Ma'arif-i Islamia, which published important Arabic texts, particularly dealing with religion. It is still continuing its valuable work.

In the Punjab, the Provincial Government set up immediately after 1947 a Translation Board for rendering important books into Urdu. It did some work for some years but later on the name of the board was changed into Board for Advancement of Literature. As a result of this change in nomenclature, the nature of its work and output also changed and now very little of its money is spent on translations. There is a Central Board for the Development of Urdu in Lahore. One of its objects is to translate books in foreign languages into Urdu but like other institutions of this kind, work so far done reveals lack of planning that is so essential for the success of any project.

Individual commercial publishers have also brought out certain translations of Persian and Arabic classics, mostly dealing with religion and mysticism. With the exception of perhaps one or two, the quality of these translations is doubtful. I feel the Government should not, as a policy, allow these commercial publishers to bring out translations of the classics. Unless the present works are approved by a committee of competent scholars, they should be withdrawn from circulation. Wrong translations often lead to wrong and often ridiculous conclusions, I may mention here sad consequences of such a situation. An American student recently wrote a research article on Iqbal which was full of strange and often incorrect conclusions. On analysis it was found to be the consequence of totally wrong translations of many verses of Iqbal's Javid Nama, done by Arberry and published under UNESCO auspices.

With regard to editing and publishing original texts in Persian and Arabic, only negligible work has been done in the Punjab and the Fronteir provinces. But in Sind, under the inspiring guidance of my friend, Sayyid Hussamuddin Rashdi, hundreds of original Persian texts bearing on the history, literature, thought, art and culture of Sind have been so far published and this process is continuing with ever greater vigour. To this work, Hussamuddin Rashdi's personal contribution may reach over two scores.

To plan and execute this tremendous task, so essential, in my eyes, for the inauguration of true cultural revolution in Pakistan, an independent Institute of Translation and Research should be established. It should consist only of scholars, real scholars who have done work in their own fields. The present Government which has already initiated several very important and useful projects in the field of art and literature, should take up this task at a very early date. While laying the foundation stone of the new building of the National

Parliament, the Prime Minister said that national independence is precarious unless solidified in institutions of organised political life. Similarly and in the light of Prime Minister's remarks, we may say that the cultural renaissance in Pakistan, initiated by the present Government, cannot be solidified without organised cultural life. Unless our aspirations for a new vibrant and dynamically progressive culture is symbolised in some concrete institution of the type envisaged here, they will remain for ever un-realised.

# Utilisation of Art and Culture in Common Life

## (SOME REMARKS)

*By*

*Ibne Insha*

Culture has been in the domain of a holy lot in our country, mostly the officials with ex-officio interest in everything that did not interest them otherwise, including arts, culture, literature and sports. If a man happened to be the head of a district or division administration, he was a know all, the monarch of all he surveyed, endowed with all the heavenly qualities, and unheavenly too. Mushairas were rounded off with his attempts at poetry, and it was seen to that these got thunderous applause. He opened art exhibitions and he closed arts exhibitions with his learned observations on subjects he had the least idea of. Then there were moneyed men, gentlemen and their wives, in some cases non-wives, to whom culture and literature meant a pastime not unlike stamp collecting or Tombola. These people can still be seen occupying the first rows in any cultural show, especially if it is televised, in the best of their attire and hairdo and make-up. The culture has been a prisoner of richly upholstered drawing rooms, monopolised by richly perfumed or eau-de-cologned elite, as richly ignorant. Even the folk things—folk music or folktales or folk festivals have an imported look about them. The conception has not sprung from the earth itself, it is more of a contraption than a discovery. It is high time that we make a departure from the past and take the culture to masses, convert our art councils into cultural places on Chinese pattern. Make it more mobile and dynamic than it is.

کمال فن ہے خوش آموزی جہاں کے لیے
نہ یہ کہ عشرت شب ہائے دوستاں کے لیے

It was at Soochow, the ancient central Chinese town that we saw the well of culture going to the thirsty. We were a group of writers travelling in China back in April 66. That was the umpteenth thing in a series that fired our imagination. In Peking it was the art gallery displaying the art work of working people. In Shanghai it was workers palace. In Wuhan it was a theatre performance. In a village it was a school nursery where we danced hand in hand with tiny tots. In Shanghai too, it was a children's palace and a puppet theatre, and in Wuhan again it were the May Day festivities. But let me describe here a single event, a session of story telling at Soochow.

It was not a solo performance of a Mir Baqir Ali Dastango; there were three of them, a man and two women. The story was no Dastan Amir Hamza, no Jacks and no giants—it concerned an incident in anti-Japanese struggle. It started in a low key with the man in the centre. He had an ordinary unremarkable stony face but as the tale unfolded he himself unfolded too. His face, his eyebrows, his eyes, in fact all his limbs and muscles became alive and vibrant and mobile. At a dramatic turn when the hero knocks at a door the thread was picked up by the girl, posing as the master of the house. It was a treat to see her speaking with the audience spellbound. Then entered another character in the story, a guerilla youth, and with that the other woman, the third of the trio took up the cue. And then the story alternated among them. No character was fixed. They alternatively acted for all. I have yet to see such accomplished actors. It was a distinguished team of village artists who were always on the move. All the music was provided with a string instrument like our Iktara. We have an institution of itinerant ministrels too—the "bharais" we called them, and some of them very good at story telling. We must enlist their talent and develop it, save it from dying. Only we have to put some new tales into their mouths and minds, along with the old ones.

This is only one aspect of the well going to the thirsty. It has to be as a part of an integrated plan—peoples theatre, peoples cinema, peoples music. China is not the only country which experimented with it successfully. North Korea is another instance, and Vietnam yet another. We can do it too with a vigorous approach. Half hearted efforts will take us nowhere.

# Pakistani Culture

*By*

*Ali Ahmad*

Mr. President, Ladies and Gentlmen,

I am a writer but not a thinker, I am an artist, a director but not an "art specialist". I certainly did want to read a paper in this seminar since I had read a paper in a similar seminar held in Lahore in 1966. But a person like me who happens to be neither a "thinker" nor an "art specialist" hardly gets a chance of reading papers on seminars held in posh hotels like Hotel Inter-continental. Anyhow I will try to say a few words on the subject.

With the exception of a few youngsters, sitting on the back benches most of the learned gentlemen present here have been listening to my discourses on the subject for the last 27 years. Today again we have assembled here to find a suitable connotation of Pakistani culture. Unfortunately we did not do any heart searching or self-assessment for the last 27 years. (Mr. Rashidi in his learned discourse on the topic yesterday had posed the question as to what was the real definition of the word "culture".) The fact, however, is that it is not the word "culture" which had been defying "description" but it is we ourselves who have purposely been avoiding to define it. It requires quite a heart searching on our part to find or justification for our behaviour. In the words of a great philosopher the best form of opportunism is not to identify any problem clearly and we like true opportunists never tried to define in clear and unambiguous terms the words art, culture and literature. Those who tried to define them were considered fools. Their voice was never listened to and if it was at all, it was dismissed as "unsatisfactory".

Mr. Safdar while talking about theatre and Mr. Shahab while referring to T. V. and Radio programmes, complained that there was no MANSOOR (A man having the moral courage to speak out the truth even on gallows) in our age. I may point out to him that there is no dearth of Mansoors in the present age the tragedy is that their voice does not reach the ears of the high ups. I also made the initial mistake of not introducing myself properly to my audience before commencing my submissions. I should have told them that my name was Ali Ahmad alias Mansoor. I may also point out to them that criminals belong to three categories, moral, political and social. Thieves and pick-pockets belong to the first category, political leaders who deceive the people to the second category and the writers

and thinkers to the third category. People belonging to the Film Industry also belong to the third category. I have not come forward to level these charge against them today. I have been doing so for the last 15 years. When we think over the problem we will find that most of our writers and thinkers are social criminals. Earler in my speech I purposely used the words heart searching. If we assess objectively the contribution made by us in this respect we will find that because of certain expediencies we ourselves avoided to define the terms art, culture and literature clearly. We only tried to give them nice and beautiful names.

Dr. Dani and other learned speakers who spoke before me talked about the evolutionary forces in a society and tried to establish that social changes were subject to the law of evolution. We apply the law of evolution to everything except to art, culture and literature. While discussing these we use the cliches "national, international and universal". This is a vivid example of opportunism.

There could be no two opinions about the facts that there are peasants and labourers as well industrial magnates and big landlords in our country. They are divided into water tight compartments. They seem to belong to entirely two different worlds so to speak and they do have substantially different cultures. At present we have three different cultures in our country. One is the ancient jagirdari culture, the other is the Anglo-Pakistani culture or the culture of big cities which is projected by the bourgeois and semi-bourgeois classes and the third is the culture of the common man. Mr. Pir Ali Rashdi talked of the Awami culture. The Awami culture is going very strong and will continue to go strong. We talk of preserving our culture by holding seminars on that subject. When we talk of preserving a thing we subconsciously accept that it is in the danger of being destroyed. The culture which is termed as the national culture and which is sought to be preserved by such devices is in fact the culture of the exploiting classes. It is not the culture of the common man who constitutes 90 or 95 per cent of the population. It is the culture of 10 per cent people and as such cannot be termed as national culture. It is in fact this culture, the culture of the 10 per cent people which is projected on Television, Radio, Magazines and newspapers for the last 27 years. The writers and the thinkers attached to these media owe it to the people to explain as to what they had done during this long period to project the culture of the 90 per cent population. Even if we leave aside the first two decades we are dismayed to find that nothing has been done to project the real culture of the people even during the last Six years or even during the past 2½ years.

The same is the case of the semi Government Organizations such as Art Councils. We had Art Councils even prior to this. They were a sort of Forward Clearance Agencies. Their main job was to look after the visiting foreign cultural troupes. Their main object was to get grants from the Ministry and the Government. Now all this work has been entrusted to PNCA. It is a sort of Super Forward Clearance Agency.

No one will disagree with the suggestion that an Arts Academy must be set up in the country. It is an harmless suggestion. There is no controversy about it. But the real question is as to what will be guiding principles and line of action. What will be its curricula. These are the points which ought to have been discussed in this seminar. The

subject which needed to be discussed was as to what culture is sought to be projected through such Bodies. Is it the culture of the 10 per cent people which is sought to be imposed on the 90 per cent population under the cover of different beautiful and alluring nomenclatures.

Dr. Dani talked of the Islamic culture and stressed that too much effort at interpreta tion created conflicts whereas Ibne-Insha citing the example of China stressed the need of action. I agree with Mr. Anwar Sajjad's view that the real task is to identify as to what culture is to be projected and promoted. The real function of the PNCA being the central organization should be to give clear and unambiguous instructions to the art counils as to what kind of culture is to be promoted and in what manner is to be projected. And these policy matters should be stated clearly, unambiguously or fearlessly .

I had tried to stress the same point in 1966 in a Lahore seminar but the time for that was not ripe then with the result that there was an uproar even before I could clearly indicate my point. But now fortunately the Government itself is desirous of projecting the peoples, culture but it is a pity that there is still no machinery through which it could achieve its ends. The present machinery is incapable of performing this function. There should be an Advisory Committee to outline the points to be projected by the projecting agencies. There should also be some system of checks etc. In fact the PNCA should function as an Advisory Body and provide checks whereever necessary.

I sincerely believe that the PNCA too has not been constituted so far. I mean in its present form it cannot fulfill the responsibilities which it ought to do. Even in this seminar, organised by PNCA, I can hardly see any real representative of the people here. I can only see the "experts" and nott he representatives of Kisans and workers not even MPAs and MNAs. I hope these points will be discussed threadbare before this seminar is concluded.

# Our Culture and its Identification

*By*

*Gilani Kamran*

What is the culture of the people living within the geographical limits of Pakistan ? What are its distinguishing features? In what way is it differentf rom the culture of the people living in other regions of South Asia ?

These questions could be answered from different angles. But nothing concrete has been said about its proper identification.

In fact the culture of this land transcends the geographical barriers and crosses over to other countries from its eastern frontiers. This international trait of this culture associates it with the culture of Iran on the one hand and with that of India on the other. That also explains why it has so far defied all efforts at proper identification. The archeologists will however, at once determine the age and region of the pieces of art belonging to Taxila, Mohenjodaro and Gandhara schools if presented to them for identification. They have already established the angles and standards for the proper identification of the cultures of different regions and ages despite the fact that there exists hardly any link between the ancient cultural heritage and the existing one. Even the desire and the passion which prompt sthe people of a region to trace out its past cultural heritage is missing.

Some of the experts on the subject may not think it proper to include the traits of culture, referred to by me above, in the culture of Pakistan. They do not object to it from the religious point of view. Their objection mainly relates to the fact that on the one hand there hardly exists any conscious or subconscious link between the collective memory of the people of this age and that of the hey days of the civilizations of Taxila, Mohenjodaro and Gandhara and on the other there were no experts who could use this archaeological reality for the benefit of the people of the present age. The concept of the culture of a nation should always be living and dynamic. Not only the people should both consciously and subconsciously feel its existence the way they feel and know that they are living creatures and not dead organisms. Without this feeling no culture can preserve its creative existence within specified geographical limits. The conscious realization helps in finding new subjects and discovering new horizons while the subsconsious feeling is imperative for the creative impulses. It is on the basis of this principle that the All India Radio and

the Indian Television highlight and propagate common features of Idno-Pakistan culture. Many European countries too have common cultural traits. There is no denying the fact that there do exist common cultural traits between different countries and they are important in their own way. But the common traits between Indo-Pakistan culture so loudly publicised by India does not form the conscious and subconscious living and dynamic concept of the majority of Indian people which is a must for the proper identification of the culture of a country. The Iranian culture which is akin to the Pakistani culture is the culture of pre-safvi days of Iran It is reflected in the poetry, literature and thinking of the two countries. The style of paintings brought to India by Humayun later on formed the basis of an entirely new school of thought in paintings. Disengagement from the concept of attaching too much importance to the common traits between the culture of Pakistan and that of other countries is also necessary for the proper and categorical identification of our cultural entity. If the realization of culture as a living reality both on subsconscious and conscious levels by a nation is necessary to establish its identity then it is also true that only the culture popularly known as "Lok traditions" or Folk culture could form the basis of Pakistan's culture. Folk traditions are basically different from the facts of history which can be related in a chronological order. Viewing from this angle, it could be safely asserted that the creative part of our culture owes its existence directly to folk traditions and Lok Mala (folk fantasies). The two branches have been mentioned separately so that their spheres of influence may be easily identified. Lok Mala forms the fantasies or the stories about super-human creatures told specially for the benefit of the children. Such stories are found in abundance right from Baluchistan to Gilgit. This sort of fantasies are specially still popular in valleys and mountains covered with snow. This, in fact, is a reflection of the fear of the unknown and the subsconscious collective will of the people to defend themselves against the unknown and defeat its designs. Unfortunately no effort has ever been made to study the collective human paychology as reflected in "Lok Malas" and thus the history and background of a substantial part of man's psychological journey has remained untraced and undiscovered.

Whenever and wherever the Lok Malas and the written history came closer to each other, they gave birth to folk traditions. One form of the folk traditions is the one associated with the folk tales about Balakot. Though Syed Ahmad Shaheed forms an important milestone in the written history of this region, but still it has by passage of time assumed the form of folk traditions. The literature produced during 1965 war also, in a way, belongs to this category. This, in fact, lifts literature above the facts of physical life and lends it a metaphysical existence and a sort of permanent place on the border of the world of time and space. This attitude could help in the proper identification of Pakistani culture.

A cursory glance at the vast expanse of Pakistan will reveal that there exist almost after every mile or two places where small coloured buntings and flags are seen fluttering on trees. At places even Dopattas are seen hung against the branches of the trees. People who visit the shrine of Sakhi Sarwar are always seen carrying such buntings with them when they pass through Sind Loralai and Khuzdar. This is true about almost all the shrines worth any name. Irrespective of the historical background of these flags and the significance of carrying them to shrines year after year, it could be safely asserted that

they form the central symbol of our cultural identification. Flags are carried with marriage processions in Azad Kashmir. In other parts they are carried with funeral processions as well. Hence if flags are eliminated while depicting the collective life and culture of this region, it will not be a true reflection of the culture of these areas and will fail to produce the impression which transforms the historical facts into metaphysical existence. It will not be wrong to say that our culture is guided by the utilitarian concept of foot-steps and milestones. The flag converts the physical existence of a man into an "immortal object". The culture of this region travels inside the pages of history in the accompaniment of its flag.

I have a feeling that perhaps I have not been able to properly elucidate my point of view. Perhaps I have been using the word "culture" in slightly different connotation than popularly attached to it. May be I have been using this word in a very limited sense.

It was only the other day that I was sitting and chatting with a few of my friends. A similar topic cropped up for discussion. Some of them were of the view that culture does not take shape within a decade or so. The process takes centuries for completion. They thought that culture respresented the sum total of the collective achievements and experiences of a nation. These experiences and achievements by and large relate to the creative instincts of a nation as a whole. I would now present the outline of the attempt made by me to identify Pakistani culture from this angle. Some people are of the opinion that the dress, the language the ways of living and the ancient traditions and rites combine to constitute the culture of a land. There are others who say that the culture could be divided into classes and not regions. The culture of the people belonging to low income group is totally different from the culture of the civil servants. A person living in 'A' block has a totally different culture from the one living in 'J' block. Thus culture could be clearly and distinctly identified with the standards of the breakfast and the dinner of a particular class. This is also correct but only partly and can form the subject matter of a special novel. There is no denying the fact that the social conditions and behaviour do form a part of a nation's culture but is not culture itself. Culture as one whole identity may be given several nomenclatures but when it comes to proper and exact identification of art and culture, it becomes well nigh impossible to ignore its creative aspects and the practical difficulties attached to it because there the stress shifts from the definition of culture to relationship between art and culture. The main task then becomes as to how to identify culture with reference to art and vice-versa in a manner that may help in the identification of national culture.

In the calendar issued by the National Saving Department culture has been depicted through particular faces and dresses. The man wearing a turban, a waist-coat and carrying a rifle is a Pathan. The one wearing a dress similar to that of Misri Khan Jamali is a Sindhi the man who resembles the Mahinwal or Ranjha as depicted by Ustad Allah Bux is to be quite sure a Punjabi. The one wearing a loose turban and a beard conforming to the description of Kh. Ghulam Farid is a Baluchi. The calendar of the National Saving Department uses the styles of tarban and beard for the identification of culture. But there are others who feel that the real culture of a place is the culture of the peasants of that area. They say that the man who wears a Dhoti and hangs a sheet of cloth on his shoulders, drinks

lassi and goes to the fields early in the morning and returns home in the afternoon after a hard days labour represents the real culture of Punjab. These people subconsciously tie down culture to a few Bigahs of land. It will not be out of place to mention here that there exists physical distance of four generations and a mental distance of one century between the faces given on the calendar and those for whom the question of proper identification of culture is of basic importance.The peasant or the worker who is supposed to be wearing a Dhoti belongs to a different class from the workers and peasants of today.

These are no doubt matters of details but what I am trying to establish by quoting such details is that it is mental laziness and culturally-speaking an exercise in futility to try to identify culture by these standards. The faces and dresses given on calendars belong to the distant past and as such they could be presented only in variety shows to lend them colour and variety but cannot form the basis of any calculation while trying to identify the national culture.

Mr. Sajjad Rizvi who was the Secretary of the Halqua-e-Arb-abe-Zauque told me that once for want of any better entertainment he took one of his guests from Cairo to the film entitled "Nur-e-Islam". He was greatly impressed by it since the culture depicted through the film had more common features with the Arab culture than the real Pakistani culture actually has. Similarly the films showing scenes of religious shrines and dances such as (Dilan De Saude and Ishq na Puchche Zat) get popular with Western countries. The dance of the "Darwaish" which is much more than a dance forms the basis of an important argument in the book of Mohammad Asad entitled "Road to Mecca" since the dance as well as some of the local rites and traditions presented therein depict the life and ways as well as dances of Sixteenth century knights of Europe. Similarly the scene of young girls attired in beautiful coloured garments visiting the shrine of Shikayari located on the way to Balakot, on the eve of Eid-ul-Fitr attracted the American tourists. A few years ago Dr. Laique Babri in one of the programmes of Panjabi Mehfil of Government College Lahore took one of his French friends to the shrine of Madhu Lal Hussain on the eve of Mela Chiraghan. He was much impressed by the way the lights on that occasion were used as a symbol of divine light. He said that he had never had the chance of seeing before such a symbolic depiction of light and the place it occupies in the culture of Pakistan. He continued to see the dance with rapt attention and wondered as to why those aspects of Pakistani culture were not presented before the people. It is a pity that the filming of such scenes had been banned. I have related all these details to establish that our culture, in fact, is primarily based on folk traditions and as such the semi-religious rites and traditions of this region form a part of its culture and depict its creative aspects. They establish a sort of happy relationship between culture and arts and lend beauty and colour to them. There could be no meaningful serious and complete depiction of the creative aspects of our culture by ignoring facts.

I have not so far mentioned folk songs and other branches of folklore which use words as their medium. Words only limit the appeal of a piece of art since only the people knowing the language can appreciate it. May be I am too much obsessed by stage and ballet may be at the back of my mind while uttering these words. I would however, like

to assert that nothing could serve better than the folk traditions in the search for subjects of culture which could be projected through stage. Firstly because it provides a definite clue for the identification of our culture and secondly because perhaps in entire Islamic world it was only our folk tradition which had to make conscious effort to prove its superiority. Folk-tales like Sassi-Pannu, Sohni Mahinwal, Hir Ranjha are used by us for the identification of our culture. The stage performance of such stories only help in the depiction of a few aspects of our culture but it does not help in the proper identification of our culture. The subjects for proper cultural identification could be easily traced from folk traditions. This can prove the broad feature of our culture pointed out by me in this article. It can be asserted, without going into the details that Shah Murad, Gudwa-shah Haran, Rajkumari, the meeting of Ranjha with five Pirs etc. could form subjects which could provide subjects for the projection of our culture. It could also remove some of the obstacles in the way of proper identification of our culture.

This shows that one of the major drawbacks in the way of proper identification of our culture is that we eliminated the semi-religious rites and traditions despite the fact that they form the distinguishing features of our national culture. No cultural identification could be complete without the unification of the 'sacred with secular" and we will continue to be identified by the world with reference to other nations and our national individuality and personality will never be developed and established.

# PROCEEDINGS

A Seminar on "Art and Culture in Pakistan", sponsored by Pakistan National Council of the Arts, was held on 23rd and 24th August, 1974. Eminent scholars, writers, artists, painters, poets and intellectuals from all the four provinces of Pakistan were invited.

The following participated in the seminar:—

1. Mr. Qudratullah Shahab
2. Dr. Mohammad Ajmal
3. Justice Feroze Nana Ghulamally (Karachi)
4. Dr. A. H. Dani (Islamabad)
5. Pir Hussamuddin Rashedi (Karachi)
6. Prof. Aijazul Hassan (Lahore)
7. Dr. Enver Sajjad (Lahore)
8. Prof. Q. U. Fatimi (Islamabad)
9. Mr. Mohammad Safdar Mir (Lahore)
10. Dr. Inamul Haq Kausar (Quetta)
11. Mr. Atta Shad (Quetta)
12. Mr. Khatir Ghaznavi (Peshawar)
13. Mr. S. A. S. Bokhari (Peshawar)
14. Mr. B. A. Dar (Karachi)
15. Mr. Ibne Insha (Karachi)
16. Mr. Ali Ahmad (Karachi)
17. Prof. Gilani Kamran (Rawalpindi)

There were four sessions of the seminar out of which one was reserved for question-answer and discussion session. Finally the delegates met for a panel discussion for the purpose of defining Pakistani Art and Culture and passing resolutions and making recommendations for a broad-based cultural policy of Pakistan.

The seminar unanimously arrived at the following definitions and adopted the following resolutions and made the following recommendations. It was also resolved that the Government may be approached for immediate implementation of these recommendations.

## I. Art and Culture

Pakistani Art and Culture represents the human heritage of past and present—from the earliest Baluchi Cultures, the Indus Civilization, Gandhara Culture, Muslim Art and the Western Influences to the freedom struggle for Pakistan and it aspires to express material and spiritual needs, ideals and achievements of the people of the independent and sovereign state of Pakistan.

## II. Fields of Pakistani Art and Culture

The Seminar defines the main fields as follows:—

(*a*) Architecture
(*b*) Dance, drama, music
(*c*) Painting, calligraphy, sculpture, print-making
(*d*) Traditional arts and crafts
(*e*) Language and literature
(*f*) Films.

## III. Basic Principles

(1) Pakistani art and culture shall be rooted in this land and shall express the peculiar genius of the people living in the different areas of Pakistan.

(2) Positive endeavours shall be made to evolve the music of this land, create dance, drama, painting and other art forms to meet the broad-based aims and aspirations of the toiling masses and make language and literature and films to express the living conditions and struggle for better life of the people.

(3) The arts shall no longer be the pastime for the privileged few but shall draw inspirations from the masses, reflect our social realities and be conducive to social progress.

(4) The arts shall always be a source of education, motivation and inspiration to the masses.

(5) The nascent creative talent of our masses shall be given full scope to come in to play so as to enable them to fully participate in developing and enriching all aspects of our art and culture.

(6) Folk and traditional arts and crafts shall be studied and identified, preserved, encouraged and promoted so that it should continue and grow with life under organisations and bodies properly created.

(7) Education in the pride of our cultural heritage and ancient and historical monuments shall be initiated in schools and colleges and at all levels and be propagated through all available media.

(8) More effective measures be taken for the preservation, protection and maintenance of the ancient and historical monuments.

(9) Effective legislative measures be adopted and stringent laws be passed to prevent pilferage and damage of and to the ancient and historical monuments and antiquities in the country and officially to prevent their export abroad. In the meantime officially licensed antique shops be opened to offer antiques for sale officially certified and authenticated as such to be sold only in foreign currency.

(10) It is emphasized that in order to achieve the objectives detailed in the guidelines above, necessary and adequate physical premises and facilities must be provided; such as theatre halls, art galleries, studios, workshops, auditorium, cultural houses, mobile units and publication cells.

## IV. Resolutions

1. Resolved that Government should provide minimum guarantee of a living to all practising artists. It is therefore proposed that a list of artists residing all over Pakistan should be immediately prepared and scrutinised in mutual cooperation with the representative organisations of artists and writers.

2. The seminar views with concern the mushroom growth of cultural agencies which come in the way of smooth development of art and culture in Pakistan and in the wastage of material resources. In order to streamline the working of the cultural bodies it is recommended that a centralised body be formed and charged with the responsibility of coordinating works at the provincial and district levels.

3. Resolved that all cultural agencies of the Government should be immediately re-organised on democratic and representative bases where artists and writers are duly and effectively represented, so that they may play a leading role in the creation and evolution of a genuine national culture.

4. The seminar condemns the past and present looting and plundering of national treasures of the weak and poor countries of the world by the developed countries and demands that these national treasures should be returned to the countries and the peoples of their origin to which they rightfully belong.

5. Resolved that Government should take positive and effective measures to check the infilteration and dissemination of culture through cultural bodies associated with foreign missions which obstructs and perverts the growth of a genuine national art and culture, and that no troupe is to proceed abroad unless cleared by the Pakistan National Council of the Arts.

6. It is proposed that thorough ethnographic survey should be undertaken to identify and preserve our traditional arts and crafts, and to establish museums of our traditional arts and crafts on scientific bases at various levels.

7. The seminar unequivocally asserts the artists, writers and intellectuals right to freedom of expression, which is the fundamental democratic right of all our people.

8. Resolved that full benefits should be taken of cultural pacts with other countries and that troupes should be sent abroad at planned and regular intervals. The purpose of our art and cultural delegations and troupes shall be to project Pakistan sincerely and properly.

9. Resolved that accuracy in translation of documents and historical and cultural works be authenticated by a panel of experts before they are published.

10. Resolved that research and publication in different fields of arts be undertaken.

11. The seminar views with concern the total lack of training facilities for the Arts and especially in the field of Dance, Drama and Music. It demands that immediate effective measures be taken for the formation of training institutes, workshops and academies.

12. The seminar views with concern that there has been no attempt made to preserve the tombs or graves of national poets, historians, writers, heroes etc. It is therefore recommended that steps be taken to preserve them immediately on the pattern of *Majlisi-Athar Milli,* Iran.

13. Resolved that a Ministry of Culture be set up for the implementation of the above resolutions.

PAKISTAN NATIONAL COUNCIL OF THE ARTS